

THE ATHENÆUM

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No. 3960.

SATURDAY, SEPTEMBER 19, 1903.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

LIBRARY ASSOCIATION.

TECHNICAL CLASSES.

THE NEXT COURSE OF CLASSES WILL COMMENCE ON WEDNESDAY, October 7, 1903, and will be held at the LONDON SCHOOL OF ECONOMICS, Clare Market, E.C. The Lecturers during this Session will be Messrs. FRANKLIN T. BARRETT, J. D. BROWN, J. H. QUINN, and HENRY D. ROBERTS. The Subjects being Library History, Organization and Management, Cataloguing and Classification. Further particulars may be had on application to the undersigned. These Classes are meant to assist Students preparing for the Professional Examination of the Association. THE NEXT EXAMINATION will be held in the FIRST WEEK OF MAY, 1904.

Prof. W. MACNELLIE DIXON, Esq., D. Litt., B. Sc., President of the Library Association, will deliver an Address inaugurating the Course on WEDNESDAY, October 7, at 5 P.M.

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LITERATURE

The Mediæval Stage. By E. K. Chambers.
2 vols. (Oxford, Clarendon Press.)

MR. CHAMBERS'S two handsome volumes are rather a history of dramatic origins than an account of the mediæval stage, for it is only in the second, after two-thirds of his task has been accomplished, that he reaches the familiar starting-places. There is, it must be admitted, some logic in the endeavour to understand the social conditions which preceded, and perhaps determined, the purpose and manner of the first literary efforts, and we do not hesitate to say that no one has made out a better case for such study; but the history of May-games and sword-dances is, after all, introductory, and the very fulness and learning of this particular exposition but add to our regret that the history which the title leads us to expect is presented as an appendix to a treatise on folk-lore. Literary students who have been disappointed of a certain book "about Shakespeare and the conditions, literary and dramatic, under which Shakespeare wrote," will look for proof of the cogency of this long tale of folk-drama in those later volumes which Mr. Chambers may be persuaded to add. If we have there the thoroughness and richness of these pages we shall possess a complete history of the mediæval stage of enduring value. In the concluding chapters, on the Liturgical Drama and Interludes, we come nearer to an explanation of the conditions which "made the great Shakespearean stage possible"—or rather, we have the collection and arrangement of the material which supplies the clue to these conditions. Yet these chapters are too closely packed; they could with advantage to clearness be expanded to twice their bulk. They leave the impression that the author has miscalculated his space, or has yielded at the last

moment to the *force majeure* of his appendixes. And some things, too, which deserve large type, are crowded into foot-notes. The reader, however, need not complain, for the excellent index will help him to what he wants: it is the author who has hardly been fair to himself.

Mr. Chambers has the confidence of the strong man when he says, for example, that "probably the most reliable account of English minstrelsy is that in the following pages" (i. 23), or that his list of representations of mediæval plays is "a good deal longer than those of....." (ii. 329). Yet he deprives us of the opportunity of passing the compliment which we should have been the first to offer. He shows his courage, too, in citing himself freely, and in quotation marks, even when his matter is but "two chapters back." These are, however, matters of taste, as are references to Ibsen concerning the rubric of the 'Adam,' or to the anger "of an opulent London tradesman in the twentieth century over an extra penny on the Education rate." Such things are probably written to catch the reader's eye, as they have ours, and to lighten the learning of the book; but Mr. Chambers can well afford to do without them.

The most useful criticism of the subject, or subjects, of this work will come from a number of hands, each dealing with a special section. Mr. Chambers is himself only too conscious that his discussion is *per ambages atque aquora vectus*; but he apologizes overmuch. We are glad to have his digressions and notes and appendixes. If he has made his book an encyclopædia rather than a fairy tale, he deserves certainly no blame for the choice. But the reviewer of an encyclopædia can only select a few topics, and, by preference, those which deal with fresh material or new theory.

And first let us congratulate Mr. Chambers on the discovery of the lost 'Officium' of Beauvais in the mask of Egerton MS. 2615 (B.M.). This important companion piece to the Sens 'Missel des Fous' was believed to be extant, but no one had fallen on its track. It is strange that the manuscript, bearing the name of the 'Blessed Peter of Beauvais,' which was purchased for the British Museum no further back than 1883, should not have been identified. The pleasure of the announcement is qualified by Mr. Chambers's frank admission that his insufficient acquaintance with paleography has prevented its appearance *in extenso* in the appendix. He includes an excellent, though brief sketch of it; but we hope that the text will soon be available. To Mr. Chambers, too, belongs the credit of showing that the Windsor "soteltie" of 1416, which Collier described as a play, was merely a "miracle" of pie-crust.

In his account of the folk-drama Mr. Chambers advances certain theories which deserve serious consideration—especially regarding the Robin Hood and Maid Marian texts, and the origin of the sword-dances and their relation to the St. George's plays. To Child's view that Robin Hood is absolutely a creation of the ballad muse, and to Kühn's that he is a mythological relic, both in function and name, of Woden or of Hode the wood-god, who lives in the Hodeken of German story, he opposes another. He notes that, while Maid Marian is always

found in the May-games, she is never found in the earliest ballads, and rarely after 1500. Marion, French in name, is the stereotyped shepherdess-companion of Robin in the *pastourelles* and Adan de la Hale. "suggest, then," says Mr. Chambers, "that the names were introduced by the minstrels into English, and transferred from the French *fêtes du mai* to the 'lord' and 'lady' of the corresponding English May-game" (i. 176). There is something to be said, too, for the criticism of Mullenhoff's opinion that the sword-dance is martial in origin. With Mayer, though in a more definite way, Mr. Chambers inclines to see an "agricultural character" in the decorations of this folk-form—in the disguising in women's clothes, in the tailed clown, and in the hobby-horse. He goes further, and finds in the sword the symbol of sacrifice (i. 203). Mr. Chambers has a keen eye for traces of sacrificial tradition. He discovers it in ram-wrestlings, greasy-pole climbings, and popinjay shootings: we begin to suspect a joke when he finds ceremonial memories in a round of golf (i. 149n.). There may be more agreement with his remarks on the connexion of the sword-dances with the St. George's plays, for the details of the latter show striking similarity to pre-existing folk-customs. But it is one thing to agree here, as in other matters, literary and non-literary, that a given form is an adaptation of an earlier habit; it is another to take it for granted that theories of the origin of that folk-habit are of any account in tracing the development of the later form. The assumption that to explain the early plays we must explain the folk-lore material from which they undoubtedly drew is, as hinted above, the "great supererogation" of this learned book.

The earlier chapters of the section on the 'Religious Drama' are, despite their congestion, an excellent account of the rise and development of the Epiphany Plays, and are especially useful for the classification of the types of the 'Queritis,' the discussion of the origin of the 'Peregrinus' from the 'Queritis,' and the rise and co-ordination of the 'Pastores,' 'Stella,' 'Rachel,' 'Tres Reges,' &c., and of the important 'Prophete.' In an interesting passage on the relation of the Christmas Plays to the Feast of Fools and *ludi* of the Twelve Nights, Mr. Chambers reverses the familiar conclusion that the Feast of Asses followed on the pious ceremony, and holds that the appearance of Balaam and his ass is to be explained as "an attempt to turn the established presence of the ass in the church to purposes of edification" (ii. 57). He finds a parallel reaction of the noisy Feast of Fools upon the *Stella* in the early fixing of the turbulent manner of the stage Herod.

We are glad that Mr. Chambers has drawn attention to the persistent error that the earlier plays were performed on stages of several stories. In many cases it is doubtful whether there was a stage at all, and even in the more elaborate settings the *sedes* were on the flat, with higher and lower erections, as the case warranted, for Calvary and Paradise or for the dragon-mouth. Even in the later peripatetic "pageants" the play was performed, as

M. Jusserand has pointed out in the 'Furnivall Miscellany,' on a single floor above the tiring-room. The raised scaffolds in later use were for the audience, and served the same purpose as the tiers in the Roman amphitheatre, though they are in no way related to them. We have sometimes wondered how far this mediæval precedent, rather than the galleries of the inn-courtyards, influenced the later architecture of the playhouse, and we should have welcomed Mr. Chambers's views on this point. Mr. Chambers also satisfactorily disposes of Warton's statement that Adam and Eve appeared on the stage in shocking simplicity (ii. 142).

The new explanation of the term "Interlude" which Mr. Chambers offers is certainly ingenious. The interpretation hitherto accepted has been that the "Interlude" was a play or representation introduced between the parts or acts of a miracle or morality, or as an "interval" in a State banquet or public entertainment. The fact that it was generally of a comic type has afforded a ready reason for identifying it with farcical *entremets* such as the 'Poor Man and the Pardoner' in Lyndsay's 'Satyre of the Thrie Estaitis.' Mr. Chambers suggests that the *interludium* was not primarily a *ludus* played between portions of a play or banquet, but between two or more persons—"in fact, a *ludus* in dialogue" (ii. 183). While admitting that the 'Interludium de Clerico et Puella' and the *entremets* referred to in 'Sir Gawain and the Green Knight' (l. 472) are of the type of farce, he claims, on the evidence of Robert Mannyng de Brunne ('H. S.,' l. 8993) and the Wycliffite 'Tretise of Miracles,' that it was applied also to plays in the category of miracles, and indeed "to every kind of drama known to the Middle Ages." Yet the evidence of the 'Handlyng Synne' is not clear, if indeed it be not contrary; and the Wycliffite's application of the term *entremets* to the religious plays which he is condemning may well be sarcastic. Of other examples of non-farcical interludes at New Romney and Harling Mr. Chambers very guardedly says they are "probably of the miracle-play type." Here (as elsewhere in this interesting but hurried chapter) we desire further evidence and discussion. Even then, the question would remain as to how the new etymology differentiated the interlude from the neighbouring portions of the day's entertainment. There is dialogue in all; and "dialogue" in no case helps to a definition. If Mr. Chambers means that "interlude," as dialogue between two or more performers, was merely a general name or synonym for "play," he has not explained the rise of the more technical and restricted sense. We agree with him that it is difficult, even dangerous, to elucidate a term which appears early in the fourteenth century from a sixteenth-century example such as Lyndsay's 'Satyre'; but no etymology will be satisfactory which does not explain the assumed difference between earlier and later usage. On the other hand, the universal vogue of the term for later performances in banqueting halls affords circumstantial support to the accepted interpretation.

On the vexed question of the 'Vice' Mr. Chambers is too brief, though his

criticism of Mr. Cushman's recent essay is conclusive. The origin of the name is as yet undetermined. It is clear, however, that the character is not, as Mr. Cushman holds, the secular and burlesque relic of the "allegorical representation of human weaknesses and vices, in short, the summation of the Deadly Sins," but the direct descendant of the domestic Fool.

The appendixes (232 pages) are a book in themselves. Appendix T, a tabular list of the subjects of the cyclical miracles; Appendix W, a long and complete topographical scheme of the representations of mediæval plays; and Appendix X, a bibliography of the texts of mediæval plays, are a monument of scholarly care and a kindly gift to students of the complicated story of the early drama. We miss a table of terms, giving a definition of each, with its historical record. The short passage on nomenclature (ii. 103-5) is too slight in its treatment of *ordo*, *officium*, *representatio*, *mystère*, &c. Where should we expect an exhaustive glossary of these puzzling words but in a book such as this? And we miss some reference, either in the text or appendixes, to Bucer's important tract 'De Honestis Ludis.'

Taken all in all, and despite these shortcomings in the management of the material and an inexcusable shyness of generalization, these volumes are a refreshing proof of the vitality of English scholarship and of happy promise for the study of our dramatic history. There are, indeed, few who, like Mr. Chambers, possess the courage or strength to undertake such a book "in the rare intervals of a busy administrative life," and fewer who have so readily and completely won the reputation of authority.

Warwick Castle and its Earls. By the Countess of Warwick. 2 vols. (Hutchinson & Co.)

THE story of Warwick Castle and its earls is one of such importance, and so closely bound up with some of the most critical passages in English history, that no small courage is required to attempt the task of telling it. To Lady Warwick, however, pertain various special facilities, as well as natural capacities, for the due accomplishment of the undertaking, which have resulted in the issue of two handsome volumes of absorbing interest and of genuine value. The theme is a splendid one, for, as Lady Warwick reminds us, the earls that have belonged to each of the families that have successively held the title have played their part in most of the dramas of our national history:—

"We meet them in our foreign wars: at Crecy, and Poitiers, and Agincourt, and in Queen Elizabeth's expedition to Havre. They have been even more conspicuous in our civil wars: the wars of Stephen and of Edward II., the wars of the Roses, the rising of Lady Jane Grey, and the war of the Parliament against Charles I. They have been the hosts of kings and also their executioners. They have dictated the policy of their country, and they have perished miserably on the scaffold. They have been generals in our armies and admirals in our navies, and they have distinguished themselves in other fields of fame. There was once an Earl of Warwick who was a pirate; there was once a pretender to the earldom who distinguished

himself by inventing a valuable patent medicine. This history, therefore, will not lack variety."

Opening with an account of the early Saxon and Norman Earls of Warwick, the author follows their fortunes in suitable divisions under the headings of 'The House of Beauchamp,' 'The Houses of Neville and Plantagenet,' 'The House of Dudley,' 'The House of Rich,' and 'The House of Greville.'

The legendary history of Warwick, which found a prominent place in the writings of the famous Warwickshire worthy and antiquary John Rous (1411-1491), the chantry priest of Guy's Cliff, is touched with a light and not too sceptical hand. Rous's contention that Warwick was at one time the seat of the bishopric of St. Dubritius, or at all events of some early bishop of the Christian Church, and that the "see pontifical was then at All Hallows Church in the Castle," is worthy of more serious investigation than it has yet secured. The question is not followed up by Lady Warwick, but this confirmation of Rous's contention may be stated. The old name for the deanery round the county town was the "Deanery of Christianity," and we believe it is correct to say that all other such ecclesiastical divisions which bear that name are the deaneries round present or past cathedral cities. Lady Warwick would find some further unprinted information concerning the library founded over the south porch of the collegiate church of St. Mary, Warwick, by John Rous, to which very brief allusion is made, in a chartulary of the college at the Public Record Office which has hitherto escaped any particular attention.

After taking leave of both "the great men and the ordinary men" who were Earls of Warwick during the Norman period, we reach the days of more clearly defined history. The story of the house of Beauchamp is told with much vivacity, obviously tempered with careful consideration of historical evidence, though the process is kept much in the background, so as not to interfere unduly with the brightness of the narrative. The tales of Guy de Beauchamp, and the execution of Piers Gaveston on Blacklow Hill; of the exploits of Thomas de Beauchamp at Crecy, Poitiers, and Calais; of his son Thomas de Beauchamp, "a moderately famous Earl," his hostility to Richard II., his arrest, imprisonment, treachery, and shame; and of Richard de Beauchamp, the foreign adventurer, the towns he took, and the death of this "typical knight of the departed age of chivalry," are all well told. With "the shadowy and unsubstantial figure" of that amiable young man Henry de Beauchamp, who died at the early age of twenty-two, the account of the Beauchamps comes to a conclusion.

In the person of Richard Neville "the Kingmaker," the greatest landowner of the whole kingdom, the earldom of Warwick was revived in the right of his wife. The story of his stirring life has probably never been set forth with greater spirit or more happy condensation than in the four chapters that Lady Warwick devotes to the subject. Lord Lytton's novel has given him the undying title of "the last of the

barons," but it is here with truth pointed out that he was something more than a great feudal lord, at whose mere word an army of retainers were ready to rise and fight for either the right or the wrong. Richard Neville was

"a statesman, a diplomatist, the power behind the throne. If he was violent and cruel, he was less so than the great majority of his contemporaries. He could manage men as well as lead them; and he was not more renowned for his audacity than for his affability."

The account of the house of Dudley opens with a graphic chapter on the policy of Henry VII., and the assistance rendered to him by Edmund Dudley, "the most sordid servant of the most sordid of the English kings," followed by the story of his conviction of high treason and his execution. This serves as an introduction to the account of John Dudley, Edmund's son, made Earl of Warwick in 1551. To the Dudley family and the many romantic incidents in their history, to Amy Robsart, and to Elizabeth's visits to Warwick and Kenilworth, fourteen chapters are devoted. The concluding paragraph as to this remarkable family affords a fair example of Lady Warwick's critical judgment:—

"And so we close our chronicle of the fortunes of the House of Dudley. It rose quickly from obscurity to splendour by methods that were considered reprehensible even in an age more tolerant than ours. The most conspicuous representatives of the house are rather to be called notorious than famous. Their ambition was overweening, and outran their talents. They had great talents for display, but only moderate talents for the conduct of affairs. They excelled as courtiers rather than as soldiers or as statesmen. In their private lives, too, they were unscrupulous, more particularly in their treatment of women. But they figured impressively on the stage, and realized the pageant of life better than any of their contemporaries."

In the second volume we are introduced to Richard, Lord Rich, Lord High Chancellor of England and founder of the house of Rich. He was an odious character, and the very worst of the clever tools of Thomas Cromwell. Those who have had occasion to follow his track, particularly in the history of the county of Essex, find it difficult to discover any decent characteristic in his irredeemable badness. Lady Warwick can only say that "he was a bad man—an able but unscrupulous time-server"; she agrees with Froude in thinking that his personal share in the torture of Anne Askew is "perhaps the darkest page in the history of any English statesman." His grandson, created Earl of Warwick in 1618, was "a colourless, poor-spirited man," but his great-grandson, the second earl of that house, was a man of much distinction, "first a pillar of piracy and afterwards a pillar of Puritanism." One of the most striking features of these volumes is the admirable and entertaining estimate of Mary Rich, Countess of Warwick—"really a very interesting woman, though one cannot help feeling that one would rather not have seen too much of her." The quotations from her diary, that begins in 1666, show the serene and sincere, but deplorably self-conscious piety of Lady Mary in her meditations on the stirring events of her times. For instance, in 1671,

after the great victory of the Duke of York over the Dutch in Southwold Bay, occurs this entry:—

"June 1. Having heard that on the 28th of last month the Dutch fleet and ours were engaged in a most dreadful sea fight which still continued, I found my heart exceedingly affected to think how much Protestant blood was shed and how many souls were as I feared eternally miserable by it."

"She may be defined," concludes Lady Warwick, "as a religious woman who saw no further than her nose."

Since 1759 the title of Earl of Warwick has belonged to the house of Greville, a family of totally different calibre from that of Rich. A few interesting and correct statements are set forth as to the genealogy and rise of the Grevilles, with a more particular account of the first Lord Brooke, the famous Sir Fulke Greville, his friendship with Sir Philip Sidney, his travels and interview with William the Silent, his great position as a courtier and man of letters, and his assassination at the hands of a disappointed servant. The account of Robert Greville, the second Lord Brooke, the staunch opposer of Charles I.'s claims, who was killed at the siege of Lichfield in 1643, is also of value. For his character Lady Warwick confesses much admiration, dissenting from Dugdale's view that Lord Brooke would have changed sides if he had lived. She considers that Robert Greville was no mere politician, who took up arms at that crisis and found that he could use them effectively (men of that type were fairly common), but rather that rare combination, the philosopher and the man of action. Of such men Lady Warwick writes that they "are not apt to change their minds in the heat of action, for the good reason that they have thought things out before they have begun to act. They have fixed principles to which they can refer, and by which they can judge."

In a remarkable passage Lord Brooke is then compared to "that eminent survival of the school of philosophic Liberalism, Mr. John Morley."

Francis Greville, eighth Baron Brooke and first Earl of Warwick, was not a man of any great repute. His son George, the second earl, who died in 1816, was the great virtuoso of his house, and did far more than any other owner for the embellishment of the castle, in the way of pictures, marbles, library, and gardens. In an enumeration of his acts, drawn up by his own hand, after stating that he had built a noble greenhouse and filled it with plants, he adds, "I placed in it a vase, considered as the finest remains of Grecian art extant for size and beauty." The story of this noble work of ancient art, widely known as the Warwick Vase, is given at length in these pages. It was found in 1770 in the bed of a lake near Tivoli, and is supposed to be of the fourth century B.C.; it was purchased by the earl from Sir William Hamilton. This great white marble vase, 5 ft. 6 in. high, with a capacity of 163 gallons, has undergone certain restoration, and it is a moot point whether a female head on it is in any way ancient. Possibly Lady Warwick may not have had her attention drawn to an able and critical, though brief account of this remarkable work of art by Prof. E. C.

Clark, which was read at Warwick Castle on the occasion of the visit of the Royal Archaeological Institute on August 9th, 1888, and subsequently printed in the *Archæological Journal*. In that paper the age of this very beautiful female face, and the suggestion, often made, though ignored by Lady Warwick, that it is a portrait of the notorious Lady Hamilton, are discussed. On the whole, the professor was inclined to think that the face is no modern work of restoration, as generally asserted, and that the hair is, at all events, continuous with the main substance of the vase.

Among the correspondence of George Greville, Earl of Warwick, is a letter of peculiar interest, from Nelson, dated September, 1805. Of this document, recently discovered and never before published, a facsimile is included. In it Nelson refers to an invention of the earl's for increasing the range of cannon, expresses an opinion that it will be most useful on shore, and recommends that experiments should be made to test it at Woolwich. He adds that

"on board ship our wish is to get as close as possible, by which I think we suffer less..... than by long shots, and I always endeavour to inculcate the doctrine *get close* and you will be a victor."

Of Henry Richard Greville, the third earl, and his times, Lady Warwick finds nothing more interesting to relate than the visit of the Dowager Queen Adelaide to the castle, and royal visits to Warwick Castle, from the time of Henry I. to Edward VII., have been the rule rather than the exception. Queen Victoria and her consort visited the castle when it was under the rule of George Guy Greville, the fourth earl. Of that period Lady Warwick remarks that it was the time when the Liberal tendencies, conspicuous in the most famous of the earlier representatives of the house, "completely disappeared." As Lord Brooke the fourth earl sat in the House of Commons as member for South Warwickshire from 1845 till 1853. "During the whole of that period he made only one speech, and that was in favour of the Corn Laws."

These volumes lack any kind of preface or introduction, but the last brief chapter, entitled 'L'Envoi, 1893-1903,' presents a summary of the aims and objects that have animated the fifth earl and his countess during the past decade. This passage is conceived in admirable taste, and expressed with a rare felicity of language. A single sentence may be reproduced:—

"We have tried—both Lord Warwick and myself—to adapt the ancient castle to the needs of the present day, to blend the old and the new; and, while continuing its historic traditions, to make the castle the centre of many movements for the benefit of others—not only those among whom our immediate lot is cast, but the nation at large."

Those who know Warwick Castle at the present day, whatever may be their own predilections, will be unanimous in agreeing that there has been no small realization of the high aims of its present occupants.

In this notice of these volumes no mention has been made of the castle itself, but it receives good and careful treatment. The accounts of the Norman building, the

Edwardian castle of the Beauchamps, the rebuildings and improvements under the Dudleys, the great restoration by Sir Fulke Greville, the improvements of the virtuoso earl, the terrible fire of 1871, and the final restoration are all set forth in their proper place, being blended with the story of the earls, instead of occupying a special section.

The appendixes are of value, yielding various wills of interest, with careful pedigrees and other documents. In this part of the book there is, however, one disappointment for antiquaries and historians. A few pages might surely have been devoted to the exceptionally valuable early Greville charters, which have been recently analyzed by the Rev. J. H. Bloom. Two or three facsimiles of interesting deeds or early letters are met with among the illustrations, such as a letter with the autographs of Ralf, Lord Sudeley, William de la Pole, Earl of Suffolk, and Richard, Earl of Salisbury, asking the Dean of Warwick to send the register of knights' fees to London. We have little but praise to utter concerning the generous supply of other illustrations (172 in number), special interest being attached to the various reproductions from the Rous Roll at the College of Arms. The photographic views of the castle and its treasures are all that could be desired; but here and again are pictures that could well have been spared, such as a pair of ordinary seventeenth-century jack-boots, covering about half of p. 742, to which no historic interest is attached, and which simply mar the letterpress by their uncomeliness. In many a book by an ill-favored author his portrait is hardly a recommendation; but all will be glad to welcome the photogravure plates of the countess and the earl that serve as frontispieces to these two volumes.

The Correspondence of William I. and Bismarck, with other Letters from and to Prince Bismarck. Translated by J. A. Ford. 2 vols. (Heinemann.)

THESE volumes were well worth giving to the general public of this country, although they teach nothing to the historian. The German Emperor William I. had a modest opinion of his own abilities, as is known from the story which he was fond of retailing to his intimates. It related a talk between himself and his brother. The latter had been declaring against having his goings and comings settled for him by Court exigencies. King Wilhelm breaks out: "Were it not for the purple which thou ridiculest, I had indeed a good sergeant-major been, but thou, hanged long ago." The first German Emperor of the present constitution was, indeed, an excellent second-rate king of the Prussian type. He is revealed to all, as he lived, in the first volume of the translated letters. The picture of Bismarck is far less truthful.

The letters, in both volumes, which relate to the still debated matters of the negotiation with France in 1866, the origin of the war of 1870, and the war scare of 1875, are few in number, and it may safely be conjectured that the most important have been destroyed or kept back.

A letter of 1864 shows that even then

Napoleon III. was pressing for his famous "compensations," and a letter signed "W." states that the uneasy head that wore the Prussian crown had "not slept half the night," in consequence of a suggestion for "the rectification of the Rhine frontier." We know the facts, however, from M. Ollivier and other writers. The long negotiations of 1866 are for the most part suppressed on the German side.

When we come to the origin of the war of 1870, we find that one interesting letter signed "W." has indeed been published. The negotiations of February, 1869, with regard to the Hohenzollern candidature to the throne of Spain, were doubtless concealed by Bismarck from his king, as were those of September, 1869; but we have a letter of February 26th, 1870, which in itself negatives the Prussian official story of June, 1870, believed at the time by the whole world. King William, referring to an enclosure "which has been lost," says it came on him "like a bolt from the blue! Once again a Hohenzollern candidate for a crown, and that of Spain." Both the Hohenzollern father and son had "repudiated the idea," and had, apparently, not named the interview in Switzerland in September, 1869. It is curious that, of all men in the world, the Crown Prince of Prussia should have been present at the dinner of March 15th at which, if not sooner, the king was brought round to approve a candidature of which he had written a fortnight earlier, "I am absolutely against the affair."

This was not the only occasion when the king was kept in the dark, but as he admits that a most important State document was "lost" from his own table, and as those about the queen were known to correspond with France, a certain reticence on the part of Bismarck is explicable.

At the time of the war scare of 1875 the reticence was, very naturally, on the other side. The emperor carefully concealed from his powerful chancellor his correspondence with Queen Victoria, who had warned him that not only Moltke, on whom Bismarck laid the plot, but also Bismarck and others were bent on picking a quarrel with France. Long after the fact that Queen Victoria had written had become known, the emperor, without, even then, showing her letter, wrote to Bismarck, "I will no longer keep from you a letter I have received from Queen Victoria," and, after giving an expurgated version, went on, "I could not leave you in ignorance of this correspondence."

The two greatest events of Bismarck's life, the war with Austria and the war with France, having happened while he bore the title of count, it seems odd to be reminded by a letter that he bore for only five years the title under which his fame was greatest. He was made a count late in 1865, and a prince, though at first without an hereditary seat in the Prussian House of Lords, five years afterwards. The hereditary right to seat and vote was only given in July, 1876, nearly five and a half years after the end of the war with France.

Bismarck's attacks upon Queen Victoria and the Empress Frederick are better concealed in the publication of these letters than in other works; but there is a sharp attack

upon Queen Victoria in two letters from Bismarck to the king of April, 1866.

The translation is good. The phrase "the English Ambassador," which occurs repeatedly, follows foreign custom, but would have been better rendered by our words "the British Ambassador." We find a few cases of the use of "will" for *shall*. Karl and Carl are used indifferently for Charles. In the short introductory note the printer has been allowed to divide the word "autobiography" after the *g*, which suggests indifferent culture.

Macedonian Folk-lore. By G. F. Abbott. (Cambridge, University Press.)

LAST year Mr. Abbott undertook a journey to Macedonia, with which he was already acquainted, in order to collect the folk-lore and traditions of the district. It appears from the volume before us that he confined himself chiefly to three or four towns, so that, although his informants may have come from other parts of the country, he has by no means exhausted the store. This he admits in his preface; making no pretence to a complete record, he claims modestly enough to confirm or supplement other inquirers, which he has done in a manner on the whole effective and satisfactory. It seems a pity, however, that he has omitted a considerable portion of his collection, whilst finding room for one thing or another, a story or a song given him by natives of Thasos, Syra, and other parts of Greece—things which find no proper place here. Of course every collector meets with similar waifs and strays; but it would have been better if the author had confined himself to his own district, and published these separately, perhaps in *Folk-Lore* or some like periodical. We note also a not inconsiderable amount of what may be called journalism in the volume—passages of needless discursiveness, and far too much comparison with other lands; the parallels are many of them commonplace and erratically chosen, although the value of such things lies largely in their completeness or the judgment of their selection. The explanations which he suggests are often fanciful or unlikely. Thus the Easter egg is said to be coloured red because of the brightness of spring; the Macedonians "take their 'rejoicings' sadly, or maybe to enhance the pleasures by the contrast of pain," the practice alluded to being one of those which pretend sorrow to avert ill-luck; the showers of nuts and other edibles made at a wedding are "associated with the idea of a bargain, as is shown by the fact that even newly bought slaves were treated to similar showers"; a priest must not tell his parishioners on what day of the week the 1st of March falls, which "may possibly have arisen in an effort on the part of the Church to prevent the people from continuing the pagan rites customary on this day"—a very ineffective effort, one would imagine. It is clear that Mr. Abbott's equipment is not sufficient to make him a safe guide in matters of theory, and he would have been wiser to confine himself to recording fact.

Some of the earlier chapters deal with the religious or superstitious observances of certain seasons or days. There are the immemorial celebrations of spring,

with its swallow-songs (a pretty one is given, in English only, by Mr. Abbott, from the book of M. Gousiou); at this season, in Macedonia as elsewhere, the "young man's fancy lightly turns to thoughts of love," and the thread tied about children's wrists on March 1st, called *ὁ μάρτης*, is elsewhere associated with love-making. There are the bonfires, and the curious mode of divination on the eve of St. John's Day, called by the ancient name of *κλήδονας* (= *κλήδων*). We are specially interested in seeing a new account of this rite, because, although not recorded for many places, it appears to be very common. Then there are the ceremonies connected with the death and resurrection of the vegetation-spirit, used in so many parts of the world; and most of the important saints' days and festivals have their proper superstitions. Vestiges of sympathetic magic, the preservation of teeth or nail-parings, and other relics of hoary antiquity also appear. Mr. Abbott describes very fully the ceremonial of marriage and burying, and the superstitions connected with childbirth. He includes a few—very few—of the songs used on such occasions; we wish he could have found room for more. At death, as is well known, Charon plays a great part. The gloomy conceptions of the 'Greek Anthology' are even outdone by the modern feeling concerning death, which seems to excite the deepest horror. It is interesting to note that Charon's penny is still paid in some places. The feasts for the dead which are held on stated days forcibly recall the ancient custom. As regards marriage, the only thing we need call attention to is what appears to be a hint at marriage by capture, but it must not be forgotten that Slavonic influence is possible in Macedonia. The Nereids, who have taken the place of the ancient Nymphs, and their maleficent qualities, are well enough known. Mr. Abbott brings nothing new in this section, but his observations bear out those of other travellers. There is also a tale implying the existence of water-spirits. Amongst the folk-tales in the book are several good ones, notably that of 'The Prince and the Eagle,' which contains, besides several familiar episodes, the rescue of a maiden from a dragon. Mr. Abbott has a chapter on Alexander and Philip in folk-tradition, but this seems to be derived from printed sources. Napoleon already appears on his way to become a "hero."

A certain number of the songs and stories are given in Greek, together with a collection of riddles, love-couplets, and extracts from MS. books of folk-medicine. These add considerably to the value of the book, and may serve as an indication of the difference between a sincere and natural dialect and the frigid jargon of the newspapers, artificially stuffed with archaisms half understood and words or inflexions never used in speech, which has done so much to prejudice Englishmen against Modern Greek. Mr. Abbott deserves all praise for the very careful way in which he has transcribed the spoken Greek. We owe him gratitude, also, for this timely publication, which very likely may contain much that would otherwise have perished before the fire and sword which are devastating unhappy Macedonia.

NEW NOVELS.

The Dayspring. By William Barry. (Fisher Unwin.)

This is a long story of the period of the Commune in Paris, having the following passage from Ruskin, with a verse of the *Æneid*, for motto:—

"The real war in Europe, of which this fighting in Paris is the inauguration, is between these (capitalists) and the workman, such as these have made him. They have kept him poor, ignorant, and sinful, that they might, without his knowledge, gather for themselves the produce of his toil. At last a dim insight into the fact of this dawns on him, and such as they have made him he meets them, and will meet."

There are thirty-seven chapters, and through them all the author maintains the sort of lyrical enthusiasm of romance which one usually associates only with youthful writers. So far, then, it is a living story, and a good one. But it is rich in the sort of faults which go with these merits. It is not very coherent, it is not compactly knit, its interest is not evenly sustained, and its texture is singularly uneven. There are genuinely poetical passages in the book, but its unshapen diffuseness will bore the average practical man more than it interests him. And this is a pity, for there are vivid pictures of deeply interesting historical scenes and events in these pages, and thoughtful generalizations regarding them, which are generally pertinent and worthy of consideration. The hero is a young Irishman of genius, whose personality the author intends to be fascinating. He is "wanted" in England for murder, and during all his adventures in Paris, which the story depicts, there hangs over him this cloud of danger and suspicion. The author finds very much in common between the Gallic and the Celtic temperaments, and writes as an enthusiastic lover of Ireland and of France. We do not find his principal character very convincing, but some of the lesser figures in the book are admirable, especially those of the spiritualistic charlatan and the ladies who are his willing dupes.

Lucian the Dreamer. By J. S. Fletcher. (Methuen & Co.)

THE principal character in this book suggests effort in its author rather than complete realization. Lucian himself is very carefully and laboriously drawn, and is clearly intended to be one more study added to the many we already know of the artistic temperament. The young man comes of half-Italian, half-English stock, and all that man can do seems to have been done in the way of causing him to stand out with force and clearness from his surroundings. The labour of vitalization is not entirely thrown away; still, in our opinion, the life of the man seems mainly of the galvanic or pumped-up kind. We are more interested in one of the secondary characters, the farmer whose family has held its homestead for centuries. The man does not even begin to be finished, as it were, but he suggests greater possibilities of really human interest than the others. The women may almost be said not to emerge at all. The slangy girl is certainly

never alive, though she makes a great deal of noise. A want of unity about the whole story is also an influence for evil.

The House on the Sands. By Charles Marriott. (Lane.)

MR. CHARLES MARRIOTT'S new novel is decidedly an interesting book. Unhappily the least pleasing part of it is the first chapter, the style of which betrays an irritating straining after effect. It is a too self-conscious style; there is an excess of metaphors and similes, and the latter are often more strong than savoury. After an unconvincing start, however, the second chapter, with more story and less style, effectively rouses our interest in two personages, Michael Julian and Capt. Lanyon; by this time it is obvious that our author thinks, and is happiest when he least attempts to show it. Sir Peter Lawrence is a melodramatic villain with scanty *raison d'être*, and Julian the politician, preaching his gospel of rational imperialism, is but a shadowy figure; but Audrey Thurston and Tate, the poet-journalist whose intuitions are the making of Julian, are well-drawn and attractive personalities. Here and there are bits of writing of a high calibre. Moreover, the course of Lanyon's egoism is skilfully traced. There are good scenes in the book; among them is the chapter which portrays a lively fence between two of the characters. Of a different kind, and equally well done, though perhaps less original, is the scene where the two rivals, Audrey and Amy, come to an understanding. On the whole, this last book will help to sustain the interest in Mr. Marriott's work.

Johanna. By B. M. Croker. (Methuen & Co.)

WHAT really stands out in this volume is the strong contrast between the wilds of Kerry and the staleness of a Dublin lodging-house. To make this sense of contrast actual and living, Mrs. Croker takes her simple heroine from the former and places her in the latter. The girl Johanna is a well-imagined and well-presented picture of a peasant, untaught by all save nature and the priest. She feels intensely, but is utterly inarticulate, with a purity and kindness of heart as unconscious as they are innate and indestructible. These qualities and a wonderful physical constitution preserve her from moral and material taint in her new and terribly uncongenial surroundings. The most amusing and the pleasantest part of the story is the Kerry life, which gives silhouettes of country people and country scenes. The atmosphere is clear and true, and forms the right setting for the beautiful peasant girl.

SPORTS AND PASTIMES.

The Royal Yacht Squadron: Memorials of its Members, with an Enquiry into the History of Yachting and its Development in the Solent, and a Complete List of Members, with their Yachts, from the Foundation of the Club to the Present Time. By Montague Guest, Librarian of the Royal Yacht Squadron, and William B. Boulton. (Murray).—Like all the other "games" which it is the fashion of the day to exaggerate into a cult, yachting, as a sport,

is of comparatively recent origin. The authors of this handsome record trace it back to the middle of the seventeenth century, misled, to some extent, by the word "yacht," then brought into our language from the Dutch, but with the signification of a dispatch-boat rather than of a pleasure-boat; though there is no doubt that the king's yachts did occasionally convey pleasure parties. So, also, through the eighteenth century, what merry-making there may sometimes have been on the water was scarcely of a kind to call yachting. It was not till the very end of the century that people began to find pleasure in sailing about in such confined waters as were safe from the intrusion of the enemy's privateers; and the proximity of Spithead and the grand fleet pointed out the Solent as one of the safest. It was not till it was perfectly safe that this amusement took an organized form, and the Royal Yacht Squadron was born on June 1st, 1815, when forty-two noblemen and gentlemen, meeting, in person or by proxy, at the Thatched House Tavern in St. James's Street, nominated themselves original members of "The Yacht Club," the qualification being fixed as "the ownership of a vessel not under ten tons." Their aspirations, say our authors, were of a very modest character:—

"They contemplated, apparently, little more than a slight bond of union between the men who met with their yachts at Cowes in the summer, a communion which was to be maintained and cemented by no more than a couple of annual meetings, the one in the spring, at the Thatched House, the other at a dinner at 'the hotel at East Cowes,' at a date to be fixed always at the first meeting in London."

The annual subscription was fixed at two guineas, with an entrance fee of three guineas; but the expenses were so small that in 1817 they decided to discontinue the subscription, as the entrance fees were believed to be sufficient. Very shortly after this, however, the Prince Regent signified his wish to become a member; he was closely followed by his brothers, the Dukes of Clarence and Gloucester, and the costly binding of the royal signal books so far strained the small exchequer that in the next year the subscription was reimposed. From these small beginnings sprang what is now a great social and sporting organization—the development of which is, perhaps, best shown by the story of its finance:—

"In 1824 the subscription was raised to 5*l*. In 1826 it was again raised to 8*l*., with a 10*l*. entrance fee. In 1832 this entrance fee was raised to 15*l*., the subscription resting at 8*l*. In 1846 a sum of 25*l*. was imposed, to include the entrance fee and first year's subscription of 8*l*. In 1850 the subscription was raised to 10*l*., and in 1875 to 11*l*..... In 1885 the entrance fee, with first year's subscription, was raised to 100*l*."

This increasing expenditure no doubt marks the social rather than the technical development of the club; but the two have very closely accompanied each other, and it was the real merit of the yacht sailing and the exquisite beauty of the yachts which made Cowes the social centre it has become. During the early years of the club's existence the only attempt at concerted effort afloat was in organizing processions, at first annual, but become bi-monthly by 1822. In these, anything approaching to racing or trying rates of sailing was discouraged and forbidden, though, from the beginning, private matches were arranged, as, indeed, they had been occasionally before the club was formed. It was not till 1826 that racing was officially recognized by the club, which gave a cup, value 100*l*., to be sailed for on August 10th. It was won by Mr. Joseph Weld with the cutter Arrow. In September a second race, for a cup given by the town of Cowes, was won by Mr. James Maxse with the Miranda. The next year more formally marks the beginning of the club racing. The king gave an annual cup, value 100 guineas; the club

voted three gold cups; the town repeated its subscription; and the ladies gave a challenge cup, of the value of 250 guineas, "to be sailed for annually until won by one member in three successive matches." From this date the regatta has continued, and become "an institution," which has called out the highest powers as well of ingenuity as of purse.

Our authors have very properly dwelt at some length on the influence which this acute competition has had on ship-building in general, and especially on the very marked improvement of the small vessels of the navy. In this two naval officers had an important share—Capt. Philip Browne, who had a ten years' experience in command of cutters and brigs during the war, and Capt. (afterwards Sir William) Symonds, who in 1832 was appointed Surveyor of the Navy, in which capacity he introduced a type of form long known as Symondite. That it was altogether good it is impossible to say; but it may be safely asserted that it was much better than the older types which it replaced, and, by showing that change might be advantageous, did much to lift official construction out of the rut in which it had so long wallowed. Symonds's first constructions seem to have been yachts; and in 1827 he built two brigs, *Columbine* and *Harlequin*, the first for the Admiralty, the second for Lord Vernon. These he followed up by the *Clown*, for the Duke of Portland, who advertised that he was willing "to match her against any square-rigged vessel except Lord Vernon's *Harlequin*." He sold her to make way for the larger *Pantolon*, which was bought by the Admiralty when her success was established, and for several years was accepted as a model of a ten-gun brig. There is no doubt whatever that the ten-gun brigs of the war-time had been most villainously ill-devised boats, much better fitted for going to the bottom than for upholding the honour of the flag. Even after the very great improvement in their design, brought about in one direction by Sir William Symonds, and in another by Lord Belfast—whose *Waterwitch* was also bought into the navy—brigs, as men-of-war, continued to be more dangerous to friends than to foes. Incidentally it appears that the *Vernon*, which during the "forties" of last century was perhaps the crack frigate in the navy, was named after Symonds's early friend Lord Vernon, and not—as has been generally supposed—or only remotely, after the celebrated admiral who "took Porto Bello with six ships."

At the present time readers will naturally turn to the account of the celebrated race of 1851, when the New York Yacht Club's schooner *America* carried off the cup that has since been so much talked of. It was, we may say, a special cup, given by the squadron to be sailed for by yachts of all nations, irrespective of tonnage or rig. As the English had no racing schooners, and as all the crack cutters were very much smaller than the *America*, the waiving the time-allocation in her favour looks very like a predetermination that she was to win. And this seems confirmed by the extraordinary bungling which defined the course in different ways for different competitors, ran one of the favourite cutters on shore, and disabled two others by a foul, whilst a fourth—the best of all—for no apparent reason, judged it necessary to stay by the stranded vessel. But even so, the *America* of 170 tons was by the recognized rule—now waived in her favour—beaten by the *Aurora* of 47, which was only eight minutes behind her.

The lists of members and yachts are exceedingly interesting; the personal anecdotes of the members—many of them, we think, new—are amusing and characteristic; and the portraits are excellent. We notice some curious slips, which—as the book will doubtless be held as a

book of reference—ought to be mentioned. Vessels are always written of as "getting under weigh," in apparent forgetfulness that it is the anchor, not the ship, that is weighed: a ship gets under way. Lord Erroll, who married an illegitimate daughter of William IV., is frequently spoken of as the king's "son-in-law," which is absurd. The most important slip is, perhaps, that on p. 269, where, in a very interesting account of how the R.Y.S. comes to fly the white ensign, we find the singular confusion of allotting the different coloured ensigns to the different services in 1829. The allotment referred to was not made till 1864.

Mountaineering in the Sierra Nevada. By Clarence King. (Fisher Unwin.)—This is a reprint, after an interval of thirty years, of a work which marked for the public, as the official reports of the United States Survey did for men of science, the birth of mountaineering and systematic mountain mapping and exploration in North America. The author was an assistant under Prof. Whitney on the Survey, and it was in the course of his work that he met with most of the adventures and undertook the enterprises described in his fascinating chapters. But science and surveying are kept very much in the background. The young surveyor had an extraordinarily keen and cultivated appreciation for the strange scenery that abounds in the wilds of California. He came to mountain-climbing fresh and inexperienced, he climbed his peaks by their wrong sides. "Mountaineers," he writes, with rare modesty, in the preface to his fourth edition, "will realize how few dangers we encountered that might not have been avoided by time and caution." This is no doubt true, but the dangers were not the less real, and they have lost nothing in description. For whether Mr. King is recounting his climbing adventures, or describing the landscapes of the Sierra and the "light-hearted scoundrels" who were its first inhabitants, he is an artist in words who spares no pains to convey to his readers the impressions of the moment. His narrative is always vivid, it is full of happy phrases; in one word, it is literature. Mr. King named the mountain which cost him his hardest climb Mount Tyndall. It was a happy thought, for there was a marked affinity between the two scientific mountaineers in their artistic temperaments, in their realization of the picturesque incidents and perils of the mountains, and in their sense of humour. In the American author the last quality is more developed and cultivated; it has the usual national flavour, but gains a personal tinge from his singular sympathy with animals, even "impenitent mules." "Alpine literature," says Mr. King, "once lifted above the fatiguing repetition of gymnastics, is almost invariably scientific." The criticism is not unmerited, but his own book is a splendid exception. High mountains to him, as to Byron, have been a feeling, and their lovers will ever be grateful to Mr. King for the eloquent expression he has given to the moods of the sentimental mountaineer. The reader in search of variety may turn to the racy stories of the human oddities who peopled the high valleys of California forty years ago—"the Newtys of Pike" and "Cut off Copples," and the artist H. G. Smith, who justly despised Bierstadt, and was ambitious to become "the Pacific Slope Bonheur."

Two handsome and liberally illustrated volumes of the "Country Life" Library of Sport, entitled *Shooting*, edited by Horace G. Hutchinson (Newnes), have recently been added to the copious literature on the subject already published. The present work deals with such sport as is got with the smoothbore and shot, excluding that for which rifles are used. The system followed generally is to

describe in a reasonable way the natural history of the bird or beast, its management and protection, and the various ways in which its destiny is fulfilled. Hence, as is usual in books of a series, many writers are employed to deal with the various problems presented: a plan which, while it should, and ordinarily does, secure expert treatment, naturally has the drawbacks attached to too many cooks. These may be lessened by the guidance of the ruling chef, but only with safety when he is a more versatile artist than his subordinates.

To these volumes twelve writers besides the editor contribute, and each seems qualified to deal with his subject, but all cannot be mentioned in a short notice like the present one. Mr. C. J. Cornish, on natural history; Mr. A. J. Napier, on 'Pheasants at Holkham' and 'Wildfowling on Shore'; Mr. C. C. Rogers, on 'Pheasant Management and Shooting in Hill Countries' (where he finds that the birds "show a preference almost human for the lower rather than the higher life," surely a strange conclusion when there is evidence that they are disposed to give up polygamy!), and on 'The Rabbit: Management and Shooting'; and Mr. F. E. R. Fryer (with whose sportsmanlike remarks it is a pleasure to concur), on 'The Partridge,' all write good chapters deserving recognition. Mr. H. Upcher gives sound advice as to planting coverts for game, wisely contending that an owner by paying attention to such matters may considerably increase the value of his property; the Hon. J. Scott-Montagu makes out an excellent case for the use of motors, showing how by their means shooting facilities are enlarged, and how, apart from the mere question of speed, they have many great advantages over ordinary carriages; and Mr. H. M. Singer's 'Hints to Loaders from a Loader' are excellent. But perhaps the most useful, because least familiar information, is to be found in Mr. Willis Bund's chapter on the game laws, which seem to call for amendment, though not on the lines ordinarily assumed by non-sporting legislators. Three sets of people are chiefly interested—the owner, the occupier (generally the farmer), and the shooting tenant—and it appears that the occupier's interests are best guarded, the owner's next, and last of all, *longo intervallo*, those of the shooting tenant. This unfortunate person seems to have everything and every one—even the lawyer who writes the chapter—rather against him, and doubtless there are many undesirable shooting tenants. But there is another side to the story, and a very different one, and of the interests mentioned his require legal protection at least as much as those of the others. The whole business is needlessly complicated, and, as Mr. Willis Bund justly remarks, abounds with pitfalls. The editor's comments at the end of the chapter are thoroughly sound.

Some parts of the book—certainly some of the illustrations—convey an impression that they have already appeared, possibly in the pages of *Country Life*; but this may not be the case, for it is nowhere stated, as far as we have discovered. Nor is there any objection to reappearance when the matter is of permanent value. The misprints we notice are few and of small consequence; they may, however, be corrected in a new edition, and therefore are mentioned: Vol. i. p. 3, "Yarkard" for Yarkand; p. 99, "forgone" for foregone; vol. ii. p. 321, "gilly" for gillie; p. 327, "peganoid" for pegamoid. Paper, type, and binding are satisfactory, and there is an index.

Ten Thousand Miles through India and Burma, by Cecil Headlam (Dent), is an account of the tour of the Oxford Authentics, who left England on October 23rd of last year, and under the captaincy of Mr. K. J. Key won twelve and lost only two matches. Mr. Headlam is a first-class wicket-keeper, and

equally accomplished with the pen, having already several books to his name, so that his record of the tour is as good as it could be, that is, some way beyond the average of sporting journalism. He has secured a number of admirable photographs for reproduction, and is able to appreciate other interests besides those of cricket. The differences between Oriental arrangements and our own are cleverly hit off. Mr. Headlam has conceived a solid respect for the powers of the Indian sun, which makes fast bowlers curtail their usual run up to the wicket, and writes well of the future of the game under Oriental conditions. We are glad to notice that the fielding of the team is said to be largely responsible for its success, since Mr. Key has not exactly a good reputation in this particular.

RECENT VERSE.

FATHER TABB, in his *Later Lyrics* (Lane), is faithful to the manner of his earlier volumes. He writes in short swallow-flights of song, which rarely pass the measure of three stanzas, and are often limited to a single quatrain. Each expresses, in neatly chiselled verse, an individual thought or emotion. These little poems are elegiac rather than lyric in character, for the element of thought generally predominates. They depend upon a symbol, a contrast, an antithesis. But emotion is generally there too, in subordination: an undercurrent of restrained feeling is revealed. Father Tabb's art is very deliberate, and it is not always that, as in the following examples, he succeeds in retaining the sincerity and poignancy of his initial conception:—

ASPIRATION.

I envy not the sun
His lavish light;
But O to be the one
Pale orb of night,
In silence and alone
Communing with mine own!

I envy not the rain
That freshens all
The parching hill and plain:
But O the small
Night-dewdrop now to be,
My noonday flower, for thee!

LIFE'S RAMAH.

Day after day,
The Herod Morn
Of Dreams doth lay
The latest-born:
And Love, like Rachel o'er her dead,
Will not again be comforted.

As the lines last quoted show, the danger of Father Tabb's verse lies on the side of conceitedness. This seems to us to have overstepped the border and become a flagrant conceit:—

EASTER LAMBS.

Ours is the echoed cry
Of helpless innocents about to die.
Remembering them
In Ramah, for the Lamb of Bethlehem
Untimely slain,
We, when the paschal sacrifice is nigh,
Lament again.

Whatever his matter, Father Tabb's workmanship is always extremely finished; his stanzas are cut and polished like cameos or gems.

Mr. Jesse Berridge is true to a tradition in his *Sonnets of a Platonist* (Brimley Johnson), for the sonnet, perhaps on account of the appropriateness of its octave and sestet arrangement to the dualism of symbol and reality, has always been the favourite verse-form of mystical philosophers. That Mr. Berridge's immediate derivation is from Rossetti may be divined in his use of such phrases as "Beauty's epiphany," "argent plenilune," "earthly lute or heavenly cithole," and in the highly Latinized vocabulary which allows him to write of "beauties obvious and visual." But he has not Rossetti's echoing melody or his magnificence of image, and, although he lacks neither thoughtfulness nor poetic feeling, his inspiration is rarely sufficient to carry him

triumphantly over a whole quatorzain. Here is a fair example of his achievement:—

How thriftlessly the wild and eloquent woods
Scatter their treasures of impatient gold,
While wondrous depths of pillow'd clouds are roll'd
Swiftly athwart the azure latitudes:
O surely, of dear Nature's myriad moods
Autumn is loveliest, whose garner hold
So rich a hoard of splendours manifold:
Autumn, with wistful face that dreams and broods.

Were you but here, this season had inspired
Your being, and been manifest thro' you,
—Its gold maturity and lyric mirth;
And yet you echo all the songs of earth,
You breathe the roses of midsummer too,
And winter's peace, and spring so much desired.

This is not perhaps a great poetic age, but it is an age of considerable and widespread accomplishment in the writing of minor verse; and, while we rarely have to acclaim a new master, the proportion of absolutely illiterate or ridiculous poetry which reaches us is not quite so great as might be expected. There are, however, exceptions. The quality of Mr. Roland Hill's *Songs in Solitude and Photographs in Verse* (Simpkin, Marshall & Co.) soon declares itself. On the fourth page he talks of "Eagles at the nude sun gazing"—an impossible and revealing epithet. On the fifth page he tells us:—

Ah! when death has dirged life's poem,
And our world is sad,
Some fine soul conceives a poem
And our hearts are glad.

Well, our hearts are not glad.

There is nothing of merit, again, in Mr. Bernard Malcolm Ramsay's *London Lays and other Poems* (Stock), a volume in which crudely melodramatic pieces which read like imitations of Mrs. Browning in her hysterical mood alternate with sentimental insipidities in the fashion of the drawing-room ballad.

Collected Verses. By Alfred Cochrane. (Longmans.)—Few critics have been born poets; few achieve poetry; almost all have poetry thrust upon them. Mr. Cochrane is a critic, at least of his own work. As such he ranks himself in the second class, too modestly emphasizing the difficulty of achievement contrasted with inspiration. For example, in 'The Minor Poet's Apology':—

But, since no muse inspires my lays,
Twisted and turned in various ways,
And hammered out from phrase to phrase,
And changed from bad to worse:
Since none can term the process quick,
While metres halt and endings stick,
As I endeavour, brick by brick,
To build the lofty rhyme.

Since I can feel no patriot's call,
No goading wrongs like Juvenal,
Nor any need to sing at all,
Then something must be wrong.

Waiving the inaccuracy of the title 'Apology,' we can find no great wrong done when the minor poet lays an unusually light and even pleasant burden on the third and most numerous class of critics, those whose toil is among small volumes of smaller verse; for this book of 'Collected Verses'—it comprises with additions two previous volumes—is a companion without offence, instinct with a love of the country, with sympathy for its fashions, its characters, and its circumstance; in a word, for all that is done, and for all who are, or ever were, found in it:—

The country life, serene and sweet,
A respite from the dust of town,
The straggling, red-roofed village street,
The wind that pipes across the down,
The cricket-match, where rustics shout
Through the hot August afternoon,
The shady stream where silver trout
Are rising in the dusk of June,
Anything healthy, sane and sound,
With which a kindly Fortune dowers
Those moments of the daily round
That go to make our leisure hours.

This, with more that we would gladly quote for the benefit of strangers to Mr. Cochrane, is a true and enticing index of what they may find in his 'Collected Verses.'

The Roadmakers. By Harrold Johnson. (Watts & Co.)—A large proportion of the poems in this volume are not truly original and creative at all, but only interpretative of the creations of other men. They are written on the pictures of Millet, of Mr. Watts, of Puvis de Chavannes; on the heroines of Shakspeare, of Goethe, and of Dante. If an author feels strongly about the objects of artistic contemplation, there is no reason, we suppose, why he should not borrow the rhythm and measure of poetry to accentuate his utterance; if he has anything new and interesting to say on these subjects, let him say it by all means, in the best possible manner, in poetry. If, however, he happens to fail in expressing himself in this medium, if his poems are unsuccessful as poems, a suspicion is raised not only of the author's incompetence, but also of the intrinsic unfitnes of these subjects for poetic treatment. Poetry, it will be said, is a great and original art, ruling by its own right in its own domain, and is not the handmaid of any other art whatsoever. Mr. Harrold Johnson's poems lend great colour to this contention. Whatsoever may be their value as interpretations of paintings (and in spite of Mr. Watts's testimonial we do not think it very great) or of previous poetic heroines (and here they chiefly consist of a string of tags), as poetry pure and simple they have very little merit. There is nothing in them which might not have been better said in prose. Turning from these to the more original poems, we find much moralizing about the dignity of labour, and universal love, and country peace. These themes are perhaps not unworthy of a true poet; but there is such an evident lack of inspiration in Mr. Johnson's treatment of them that they strike the reader with a sense of insincere commonplace. Do we need to repeat at this date that poetry is not mere moral reflection? Moral ideas much better than Mr. Johnson's grow stale and old, but pure poetry never. Let him ponder on this circumstance, and he may begin to perceive what quality his verses lack.

Crumbs of Pity. By R. C. Lehmann. (Blackwood.)—Mr. Lehmann's new volume of collected verses falls into three sections. The first part consists of poems on animals and children, with a sequence of fantastic personifications of champagne, claret, benedictine, and punch; the last of 'Six Lives of Great Men.' The intervening and more miscellaneous division comprises, not unexpectedly, verses on rowing and Cambridge. It is no dispraise of Mr. Lehmann to say that the imaginary lives of the Bishop of Peckham Green and his fellows would have been equally well written by Mr. Belloc. But on rowing Mr. Lehmann speaks *ex cathedra*, and withal has such variety of metrical effect at command (the trisyllabic rhymes in 'Laus Remigii' are particularly ingenious) that it is no less pleasant than instructive to listen to him. To our thinking, however, the poems placed at the forefront of the volume, in which is displayed an unusually delicate and observant sympathy with the kindred natures of children and animals, have a value relatively far greater, and not inconsiderable as a permanent addition to English poetry. It is impossible to do justice by quotation to such pieces as 'To Rufus, a Spaniel,' 'Duke, a Drayhorse,' or 'Peggy, a Pony,' but we would call attention to the portrait of the Skye,—

With his little short legs and his ears cocked high,
And his long rough hair, and his hidden eye,
And his face like a great grey panay,

because the comparison is one of those happy touches which reveal true poetic instinct. These lines have something of the ring of the well-known poem of Marvel in which the girl describes her fawn:—

Ye sportive mice that swiftly go
Behind the wainscot to and fro,

And sometimes to your outlets creep
And half pop out and take a peep,
Alert, but ready to retreat,
Into a world where cheese smells sweet—
Ye quivering, twisting specks of fur
With whisking tails and ears astir,
We do not grudge you of our store:
A little less, a little more,
It matters not, so nibble on
In peace, then like a flash be gone.
I cannot bear to bar the house.
To here and there a tiny mouse.

BIBLIOGRAPHICAL LITERATURE.

Manual of Library Economy. By James Duff Brown. (Scott, Greenwood & Co.)—Mr. Brown would have indicated the character of his handbook more exactly if he had prefixed the epithet "municipal" to the word "library" in his title, since from his first page to his last he concerns himself solely with rate-supported libraries. That this is so is no matter for regret, since the only book of any importance which has previously appeared on the subject, Mr. Macfarlane's treatise on 'Library Administration,' while its account of the working of rate-aided libraries was comparatively weak, gave an excellent description and criticism of the methods in use at the British Museum, the Bibliothèque Nationale, the Bodleian, and other national and university libraries. Institutions of this rank, moreover, have their own traditions, and would be slow to take advice from manuals; but new municipal libraries are springing up every month, and experiments are being tried in the older libraries, so that an epitome of the theory and practice of municipal librarianship, such as Mr. Brown offers, should be sure of a welcome, and he is right not to confuse his readers by references to the entirely different conditions in the larger libraries. It is, indeed, one of the many merits of Mr. Brown's book that he emphasizes the unsuitability of the ideals of these older foundations to the municipal libraries with which he is concerned. Even the British Museum, though trammelled by the obligation to receive all the trash which may be published, has of late years steadily pushed forward the "workshop" ideal to, at least, an equality with that of the "storehouse," and it would be well if the university libraries turned their faces more steadily in the same direction. Storehouses, however, these old libraries must always remain, while by the municipal librarian the presence on his shelves of large numbers of books which are never read should be considered a disgrace. Mr. Brown shows very effectively how the neglect of weeding out increases the expense of catalogues and delays the service of books, and, by fostering the idea that libraries must increase indefinitely in size, encourages an extravagance in buildings at the cost alike of the internal fittings and of the book-fund. Mr. Carnegie's gifts just at present make this extravagance less disastrous, but they do not remove the necessity, on which Mr. Brown rightly insists, for skilled superintendence from the outset, and the policy of completing the library before appointing a librarian is likely to remain a very expensive economy. For this and many other reasons, we hope that Mr. Brown's book may find its way into the hands of many library committeemen as well as librarians. Skillfully and clearly arranged, it deals effectively with every point likely to arise in the management of a municipal library—finance and committee work, the appointment of the staff, buildings, ventilation and fittings, the selection of books, their classification and arrangement, cataloguing and indexing, binding and repairs, and all the regulations for the admission of readers to the full benefit of the library. As regards these last, Mr. Brown writes throughout in the spirit of a willing servant of the public, advocating the most liberal policy as to admission, and evidently regarding the imposi-

tion of petty fines, in which some committees seem to delight, as the very worst form of income on which a library can rely. On the advantages of permitting readers to go themselves to the shelves to see what books on any subject the library contains—the "open access" system, with which his name has been prominently connected through its success at Clerkenwell—he writes as an advocate, but a very temperate one, quoting the arguments of his opponents, and not unduly emphasizing his own case. Altogether this is a very sound and well-proportioned manual of library practice, and by far the best book of the kind yet published.

Early Oxford Bindings. By Strickland Gibson. (Printed for the Bibliographical Society at the Oxford University Press.)—To most students of English bookbindings, save to those frequenters of the National Art Library who are familiar with its great collection of rubbings made by Mr. Weale, the illustrations of early Oxford bindings which Mr. Gibson has here brought together, in their variety and beauty, will come as a surprise. No such series of illustrations has previously been published, and the photographic department of the Clarendon Press deserves great credit for the admirable quality alike of the collotypes and the photolithographs. Fine, however, as the illustrations are, they owe their interest very largely to Oxford conservatism. Owing to the lamentable disappearance of Duke Humphrey's library and to the havoc wrought by rebinding, the earliest example which Mr. Gibson is able to show cannot be dated earlier than 1460. This is the more disappointing as, by a strange chance, the deed executed about 1180, which offers the earliest evidence of a "studium generale" at Oxford, contains a mention of a certain "Laurencius ligator" as the tenant of property in Cat Street. In his 'Chronological List of Oxford Binders,' Mr. Gibson is able to quote references to as many as ten different binders of the thirteenth century and seven of the fourteenth, most of them dwelling in the same street. Of the work of these men, and of their successors of the first half of the fourteenth century, no trace now remains at Oxford, though in the British Museum there is a manuscript of the Pandects of Justinian, once the property of Reading Abbey, which bears the tantalizing inscription, in a fourteenth-century hand, "istum librum Oxonie fecit Ricardus de Redyng ligari." But at Oxford, if anywhere, old traditions linger, and two of the bindings here reproduced (plates 13-16), both in their stamps and the arrangement of them, have all the appearance of the twelfth-century work which gave English binders for a time the pre-eminence in Europe. The conservative spirit which preserved this tradition for three centuries was equally potent in resisting innovations. The large panel stamps which were so generally used by the London stationers at the beginning of the sixteenth century apparently gained no footing at Oxford, and gold tooling is not found on Oxford books until Stuart days, when, too, we hear of a binder named Nicholas Smith leaving half his "boxe of gilding toles" to his brother John. No doubt the gilding tools were at first regarded as dangerous innovations, but the Oxford binders soon learnt to make good use of them, and we hope that Mr. Gibson will speedily follow this monograph on the early Oxford bindings with another on the gayer specimens of later date. Apart from the excellence of the illustrations which he has here brought together, his own personal work in the present volume is of considerable interest and value. The stamps and rolls which make up every binding are all carefully described and numbered, and reproduced separately, by means of photolithographs

from drawings, as well as in combination. Besides the chronological list of Oxford binders already mentioned, Mr. Gibson has also made extracts from the Bodleian Day Books and Account Books which supply the prices of bindings in the seventeenth century, and a further appendix will enable any one to see at the Bodleian specimens of the work of seventeen different binders. His book is thus a good specimen of what a monograph should be, a small subject taken up with enthusiasm, and treated with a fulness and accuracy which leaves it in no danger of ever being superseded.

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes what to many will be an interesting, and what all will find an admirably written volume in *The Life of Midhat Pasha*, by his son, Ali Midhat Bey. No modern Turk has ever made so great a name for himself in Western Europe as, between the murder or suicide of one Sultan, the deposition of another, the accession of the present Sultan in 1876, and his own murder in 1883, Midhat won. The impression which he produced here when he came to London in the height of his fame was not, generally, favourable, but none doubted his ability, and the book before us is an essential part of the history of the Eastern Question in our time.

THOSE who expect that *Love and Lovers of the Past* will correspond to its alluring title will be disappointed. The portrait prefixed to the book, which is that of Charlotte Corday, will prepare readers for the fact that the tales are a varied collection of odds and ends from the French archives; they mostly concern either the reign of Louis XVI. or the Terror. M. Paul Gaultot wrote them for a French review; they are fairly translated by Mr. F. C. Laroche, and are published by Messrs. Chatto & Windus.

CANON WELLDON'S sermons addressed to Harrow schoolboys, entitled *Youth and Duty* (The Religious Tract Society), are telling addresses, the majority of them being constructed on the same simple plan. The first necessity of a school sermon we take to be a clear scheme, capable of being remembered. Canon Welldon always leaves with his young hearer the impression of a proportionate whole. He has a power of clear exposition, and knowledge of the sort of illustration which boys understand. His examples are mainly drawn from the kind of interest that in nine cases out of ten appeals to boys—the life of action. Add to this that his style is simple and direct, never redundant, but always self-restrained and compressed, vigorous, and above all earnest, and it is obvious that these twenty addresses provide an excellent model for school sermons. They deal with very various subjects, but are most of them sympathetically adapted to the duties, temptations, and responsibilities of public-school life.

THE district of Lauderdale, on the Scottish Borders, has found a worthy historian in Mr. A. Thomson, whose *Lauder and Lauderdale* (Glasgows, Craighead Brothers) covers almost every conceivable theme, from history, tradition, and legend to entomology and geology, and even meteorology. The author knows his subject thoroughly, and the thirty-four chapters into which his book is divided indicate at every point the care and the enthusiasm which have been bestowed on the collection and arrangement of the materials. The early records of the burgh of Lauder have been used to great advantage, and a document of considerable interest, given in facsimile, has been brought to light in the form of a charter granted to Lauder by James IV. in 1502. The ancient traditions

and vanished usages, the good stories and the attractive legends of the district are set forth at length, and an interesting chapter is devoted to witchcraft. Literature is not very satisfactorily represented in the section headed 'Poets and Poetry.' Lauderdale has done more in this way than Mr. Thomson gives her credit for; and, besides, we do not see why Thomas the Rhymer and James Hogg should be allowed to elbow out so many minor versifiers whose work survives in collections of national song. The selection of names in this section seems, in fact, to be purely arbitrary; it is, at any rate, ludicrously incomplete. To the student of history the author's exhaustive accounts of the great families of Lauderdale, particularly of Maitland of Lethington, will prove of some interest. His estimate of the famous "Secretary" is perhaps more cautious than penetrative. If much of Lethington's character be shrouded in mystery, he says, "candour suggests reticence rather than suspicion." To Mr. Thomson the "Casket Letters" only "suggest possible forgery," which is perhaps as far as one need go in a local history. When he comes to write of the weather in Lauderdale the author is less hesitating. Thus, on p. 254, we read that

"the breaking up of many homesteads, the emigration of young and energetic husbandmen, the general fall in rental, the more universal prevalence of led-farms, and the drifting of the land population to manufacturing centres—all may be traced, directly or indirectly, to the inclemency of the weather."

But is the weather really any more inclement now than it used to be? From Mr. Thomson's own pages we learn that "amid the wildest heights of Lammermoor, harvest was wont to end as New Year's morning dawned." We doubt the statement; but in any case we should be surprised to hear of any latter-day Lauderdale farmer having a "stook" out within six weeks of Christmas. Let us be fair, even to the weather! The book is enhanced in value by its many illustrations, and there is a very full index.

WE are glad to see a cheap reissue of a delightful book, Calverley's *Fly-Leaves* (Bell & Sons). Calverley was so excellent a model for light verse that one cannot regret that his style and special effects have been generally adopted by those who cultivate the sportive muse.

A MOST interesting addition to Messrs. Newnes's "Thin-Paper Classics" is a volume containing *The Novels of Thomas Love Peacock*. We should like to believe that the public will appreciate Peacock's wit, fantasy, and sound sense. But he deals in Latin and Greek, and these are not in favour.

Howell's Letters, in 3 vols. of Messrs. Dent's "Temple Classics," are just out, and would deserve warm praise in this form if the Latin in them were decently printed. As it is, things like "bonafi jua norint" constitute an eyesore. Mr. Oliphant Smeaton, who has "collated the text" and added notes, ought to have avoided such mistakes.—On the other hand, *Pippa Passes*, and other *Dramatic Poems*, by Robert Browning, is edited in the "Temple Classics" by Mr. Buxton Forman with admirable accuracy and diligence, especially in bibliographical details.

EARLE'S *Microcosmographie*, "faithfully reprinted from the edition of 1633" by Messrs. Methuen & Co., shows the old large printing to great advantage, and is altogether a charming booklet.

MESSRS. BELL have been fortunate in securing such an accomplished designer as Mr. Anning Bell for their "Carillon Series," the latest issue of which is *Lycidas and other Odes*, by Milton, a title for which brevity is responsible, we presume.

"Pure Fun" for Boys of all Sizes, by T. E. Donnison, published at the 'Boy's Own Paper' Office, is decidedly cheap at a shilling. There are 123 pages of sketches, which, like the letterpress, offer some excellent humour.

WE have received the first number of *The Student*, a monthly journal for students and teachers, published by the Omega Press, Fishponds, Bristol. The price (2d.) has not been a fortunate one for previous ventures, but the present, which has a lighter side as well as a professional one, will, we hope, secure support.

WE have on our table *American Government*, by R. L. Ashley (Macmillan),—*The Hundred Rolls: County of Suffolk, Lotherland*, by the late John Hervey (Ipswich, King),—*Harvard Studies in Classical Philology*, Vol. XIV., Greenough Memorial Volume (Longmans),—*A Latin Grammar*, by W. G. Hale and C. D. Buck (Ginn & Co.),—*Bibliography of Inverness Newspapers and Periodicals*, by the late J. Noble (Stirling, Mackay),—*The Philosophy of Auguste Comte*, by L. Levy-Bruhl (Sonnenschein),—*Treatise on Thermodynamics*, by Dr. M. Planck (Longmans),—*The Book of Herbs*, by Lady Rosalind Northcote (Lane),—*Modern Civic Art*, by C. M. Robinson (Putnam),—*The Field Naturalist's Quarterly*, No. 7, edited by G. Leighton (Simpkin),—*Cunnie Rabbit, Mr. Spider, and the other Beef: West African Folk-Tales*, by F. M. Cronise and H. W. Ward (Sonnenschein),—*Guid Bits frae Robert Burns* (Glasgow, Bryce),—*Sea Children*, by S. Hope Evans (Fisher Unwin),—*The Helicons*, by F. Charles (Simpkin),—*An Australian Lassie*, by L. Turner (Ward & Lock),—*The Shadow of Victory*, by M. Reed (Putnam),—*Archie Wynyard of Glen of Imaal*, by Harry Tighe (Sonnenschein),—*Bungay of Bandiloo*, by Curtis Yorke (Hurst & Blackett),—*The Peril of the Sword*, by Col. A. F. P. Harcourt (Skeffington),—*Betty & Co.*, by Ethel Turner (Ward & Lock),—*Eileen*, by Lucas Cleeve (J. Long),—*Resurgam*, by L. T. Meade (Methuen),—*Verba Christi: the Sayings of Jesus Christ* (Dent),—*Studies in Saintship*, translated from the French of Ernest Hello (Methuen),—*The Special Bases of the Anglican Claim*, by G. F. Holden (Moring),—*Summer Songs in Idleness*, by K. H. Jackson (Brown, Langham & Co.),—*The Greenwood Tree* (Arnold),—*Thoughts Adrift*, by H. H. Louthan (Brown, Langham & Co.),—and *La Défense de la Liberté du Culte à Paris*, by J. Fonssagrives (Paris, Douniol). Among New Editions we have *Bradshaw's Dictionary of Bathing Places*, 1903 (Kegan Paul),—*The Wonderful Century*, by A. R. Wallace (Sonnenschein),—*The Origin of Species*, by C. Darwin (Watts),—*Student's Handbook of Literature*, edited by the Rev. G. E. Viger (New York, Murphy),—and *Clocks, Watches, and Bells*, by Lord Grimthorpe (Lockwood). Also the following Pamphlets: *The Great Inquiry*, by H. B. (Duckworth),—and *Gulliver's Last Voyage* ('Monthly Review' Office).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Allen (G. W.), *Wonderful Words and Works*, cr. 8vo, 5/
Bethune-Baker (J. F.), *An Introduction to the Early History of Christian Doctrine to the Time of the Council of Chalcedon*, 8vo, 10/6
Forster (F. A.), *Studies in Church Dedications*, 8vo, 21/ net.
Gibson (J. G.), *Along the Shadowed Way*, cr. 8vo, 5/
Houston (F. C.), *The Woman of the Well*, cr. 8vo, 3/6
Joseph (M.), *Judaism as Creed and Life*, 8vo, 5/ net.
Murphy (J. B. C.), *The Mills of God, and other Sermons, 5/*
Sermon on the Mount, a Fractional Exposition by Various Authors, cr. 8vo, 4/6 net.
Southouse (A. J.), *The Men of the Beatitudes*, cr. 8vo, 3/6
Studia Biblica et Ecclesiastica, Vol. 5, 8vo, 16/ net.

Fine Art and Archaeology.

Duckworth (Canon), *The Holy Land*, folio, boards, 3/6
English Dance of Death, *Designs of T. Rowlandson*, 2 vols. cr. 8vo, 9/ net.
Harvey (W.), *Scottish Chapbook Literature*, 4to, 3/6 net.
Little Gallery of Romney (A.), 16mo, 2/6 net.

*Music and the Drama.*Symons (A.), *Plays, Acting, and Music*, 8vo, 5/ net.*Political Economy.*Cleveland (F. A.), *Funds and their Uses*, cr. 8vo, 5/ net.*History and Biography.*A'Beckett (A. W.), *The A'Becketts of 'Punch'*, 8vo, 12/6 net.Adams (W. E.), *Memoirs of a Social Atom*, 2 vols. 8vo, 24/ net.Bruce (M. L.), *Anna Swanwick*, cr. 8vo, 6/ net.Gaulot (F.), *Love and Lovers of the Past*, translated by F. C. Laroche, cr. 8vo, 6/ net.Hume (M.), *The Love Affairs of Mary, Queen of Scots*, 12/6Keller (H.), *The Story of my Life*, ed. by J. A. Macy, 7/6Mead (L. A.), *Milton's England*, cr. 8vo, 6/ net.Midhat Pasha, *Life of*, by Ali Haydar Midhat Bey, 12/ net.Simpson (S.), *Ulrich Zwingli*, cr. 8vo, 5/Warwick (Countess of), *Warwick Castle and its Earls*, 2 vols. roy. 8vo, 30/ net.Wilson (Mrs. N.), *Belgrade, the White City of Death*, 8vo, 10/6 net.*Philology.*Madan (A. C.), *Swahili-English Dictionary*, cr. 8vo, 7/6 net.

Piatonis Opera, Tom. 3, ed. by Prof. J. Burnet, cr. 8vo, 6/

*Science.*Northcote (Lady R.), *The Book of Herbs*, cr. 8vo, 2/6 net.Peabody (J. R.), *Studies in Physiology, Anatomy, and Hygiene*, cr. 8vo, 5/ net.Pryor (W. R.), *Gynaecology*, 8vo, 15/ net.Ransome (S.), *The Engineer in South Africa*, 8vo, 7/6 net.

Transactions of the Dermatological Society of Great Britain and Ireland, ed. by A. Shillito, 1902-3, Vol. 9, 5/

Tubby (A. H.) and Jones (H.), *Modern Methods in the Surgery of Paralysis*, 8vo, 10/ net.*Juvenile Literature.*

Animals at Home, linen, 4to, boards, 2/6

Big Dogs, Little Dogs, Cats, and Kittens, illustrated by L. Wain, folio, boards, 3/6

Farrow (G. E.), *Wallypug Tales*, folio, boards, 3/6

Father Tuck's Annual, 1903, roy. 8vo, boards, 3/6

In Animal Land, linen, 4to, boards, 2/6

Jacobus (R.), *The Scaramouche Club*, cr. 8vo, 3/6Kenyon (S. C.), *A Queen of Nine Days*, 8vo, 2/6Kidd (W.), *Dickydicks*, folio, boards, 3/6

My Animal Book, folio, boards, 3/6

Playtime Stories, told by E. Nesbit and others, illustrated, imp. 8vo, boards, 2/6

Proverbs Old, newly told by C. Bingham, folio, boards, 3/6

Shepherd (J. A.), *The Donkey Book*, oblong 4to, boards, 2/6Silke (L. C.), *Ravensdale Castle*, cr. 8vo, 2/6Stables (G.), *The Shell Hunters*, cr. 8vo, 2/6Taylor (E. M. and M. F.), *Rhymes without a reason*, folio, boards, 3/6Turner (Ethel), *Betty & Co.*, cr. 8vo, 3/6

With Louis Wain in Fairyland, folio, boards, 3/6

*General Literature.*Ashley (R. L.), *American Government*, cr. 8vo, 6/Brady (C. T.), *A Doctor of Philosophy*, cr. 8vo, 3/6Carey (R. N.), *A Passage Perilous*, cr. 8vo, 6/Crichton-Browne (Sir J.) and Carlyle (A.), *The Nemesis of Froude*, 8vo, 3/6 net.Dawe (C.), *The Prime Minister and Mrs. Grantham*, 6/Ellis (B.), *Barbara Winslow, Rebel*, cr. 8vo, 6/Fraser (Mrs. H.), *The Stolen Emperor*, cr. 8vo, 6/Gilbert (G.), *The Island of Sorrow*, cr. 8vo, 6/Jackson (M. D.), *A Daughter of the Pit*, cr. 8vo, 6/Johnson (H.), *Turf and Table*, cr. 8vo, 2/6Lamb (C. and M.), *Works*, edited by E. V. Lucas: Vol. 2, *Ella and the Last Essays of Ella*, 8vo, 7/6Leighton (R.), *The Kidnapping of Peter Cray*, cr. 8vo, 6/Nesbit (E.), *The Literary Sense*, cr. 8vo, 6/Sergeant (A.), *Cynthia's Ideal*, cr. 8vo, 6/; *The Enthusiast*, cr. 8vo, 6/Tighe (H.), *Archie Wynward of Glen of Imaal*, cr. 8vo, 6/Tracy (L.), *Rainbow Island*, cr. 8vo, 6/Williamson (Mrs. C. N.), *The Woman who Dared*, cr. 8vo, 6/Woodhouse (P. G.), *A Prefect's Uncle*, cr. 8vo, 3/6Yorke (C.), *Bungay of Bandillo*, cr. 8vo, 3/6*FOREIGN.**Theology.*Bonwetsch (N.), *Die Theologie des Methodius v. Olympos* untersucht, 12m.*Fine Art.*Requin (H.), *Histoire de la Faience Artistique de Moustiers*, Vol. 1, 30fr.*Bibliography.*Delalain (P.), *Essai de Bibliographie en France*, 2fr. 50.*Geography.*Vignaud (H.), *La Route des Indes*, 3fr.*Science.*Chipault (A.), *L'État Actuel de la Chirurgie Nerveuse*, Vols. 2 and 3, 60fr.Piraud (J. C. P.), *Les Secrets du Coup d'Alles*, 10fr.*A MISSING MANUSCRIPT.*

Oxford, September 12th, 1903.

AMONG the contents of the 'Reliquie Antique,' edited by T. Wright and J. O. Halliwell in 1841, there is, vol. i. p. 38, an article 'Old English Prayers, &c.' said to be "From a small MS. on vellum, of the fourteenth [fifteenth] century, in the possession of J. O. Halliwell (No. 219), consisting chiefly of a religious exhortatory treatise." I am desirous of learning what has become of this MS. They know nothing of its present whereabouts at the British Museum; and Mr. A. Anderson, Librarian of the University of Edinburgh, informs me that it is not in the Halliwell Collection there. If any reader of

the *Athenæum* can tell us where it is now to be found, so that we can get access to it, he will render a service to English lexicography. In one of the extracts from it, said to be on fol. 48, verso, occurs a passage thus printed (in 'Rel. Antiq.,' i. 41): "Thus the devil farith with men and women: first he stirith him to pappe and pampe her fleisch, desyrngne delicious metis and drynkis," &c. A collation of this passage (which evidently does not accurately reproduce fourteenth or fifteenth century spelling) is needed, in order to ascertain the reading *pampe*. If this is genuine, it supplies a single instance of a verb which may be the primitive of *pamper*; if, on the contrary, it is a misreading of a contracted *pamper* or *pampre*, it may be the earliest known instance of this word, on the history of which, in either case, it furnishes important evidence. The actual date of the MS., which can now probably be determined more exactly than in 1841, is also of importance. I trust that if this meets the eye of any librarian or private collector, or of any one who knows what has become of MS. Halliwell No. 219, he will be so good as to communicate with me. (Address Dr. Murray, Oxford.) J. A. H. M.

LOCKHART'S 'PETER'S LETTERS TO HIS KINSFOLK.'

John Knox's House, Edinburgh, September 8th, 1903.

In the *Athenæum* of April 10th, 1881, a correspondent states that *there never was a first edition* of this book. It may interest some of your readers to learn that *there was*, and that there was a reason for its suppression. Through the kindness of our old friend Mr. Alexander Milne, bookseller, Aberdeen, I now possess this proof-sheet in a copy of the book. Here is a comparison of pp. 119-122 of vol. ii. P. 119, the five lines from foot read:—

"His innocent peculiarities af- | ford an agreeable
diversity to the surface of the | causes carried on
under his auspices, while his | shrewdness and
diligence completely provide for | the safety of their
essential merits. And then, |"

P. 120 has no textual alteration down to "young jurisconsults," but here the deleted matter runs on:—

"He is still a warm lover | of his bottle, and
rarely quits the table while any | one is there to
sit with him; but it is his regular | custom to
finish the business of the evening | with one
or two huge tumblers of hot rum- | punch—in
the mixture of which charming li- | quor he is
said to possess skill of the very first | order.
Being himself so much of a pattern of the old
school in most things, it is no wonder that Lord
Hermand should share liberally in the old-school
prejudices against the new-fangled kinds of dan-
| cing, which have of late become fashionable
here | as elsewhere. At a fine ball he gave some
weeks | ago, where W— was present, some of the
| young people were very anxious to be permitted
to waltz. The Judge looked at them for a mo-
(p. 121) ment with an air of great indignation, and
then | for ever put an end to the scheme, by saying,
| 'Waltz—waltz in my house?—By G—, if you |
will waltz, you must go up stairs—and, hark ye |—
ye had better take a blind fiddler wi' ye.' | But"

Then follows the paragraph beginning, 'There would be no end of it.' The resetting occasioned by this cancellation is noticeable from l. 6 of p. 119 to l. 10 of p. 122.

The sheet has been torn through in the same manner as I have often seen cancelled sheets; and I think we may assume, unless evidence is forthcoming to the contrary, that, either before or immediately after the book was issued, Lord Hermand, or his friends, had objected to this passage and demanded its destruction, and, in proof of the thoroughness of the work, that every copy should have "THE SECOND EDITION" imprinted on the title-pages. I observe that copies in the original boards have the title-leaf pasted in. WILLIAM JAS. HAY.

THE COMING PUBLISHING SEASON.

MESSRS. MACLEHOSE & SONS have in the press the following works: Hakluyt's *Principal Navigations, Voyages, Traffics, &c.*, 12 vols.,—*Eighteenth-Century Essays on Shakespeare*, edited by D. Nichol Smith,—*The Evolution of Theology in the Greek Philosophers*, by Edward Caird, 2 vols.,—*Flower-time in the Oberland*, by the Rev. H. D. Rawnsley,—*Early Scottish Charters*, collected and edited by Sir Archibald C. Lawrie,—*Museums, their History and their Use*, with a Bibliography, by David Murray, 3 vols.,—*Catalogue of Greek Coins in the Hunterian Collection*, by George Macdonald, Vol. III.,—*Life of the Emperor William II.*, by William Jacks,—*The Fullness of Time*, and other Studies in Theology, by the Rev. Joseph Conn,—and *The Book of the Covenant in Moab*, by the Rev. John Cullen.

Messrs. W. & R. Chambers will publish the following books this season: Volume III., being the concluding volume, of Chambers's *Cyclopedia of English Literature*, edited by D. Patrick,—in their "Nineteenth Century Series": *British Sovereigns in the Century*, by T. H. S. Escott; *Naval Development of the Century*, by Sir Nathaniel Barnaby; *Medicine, Surgery, and Hygiene in the Century*, by Ezra H. Stafford,—in the "Academy Shakespeare," Julius Cæsar, with introduction and notes by D. Patrick and T. Kirkup. Books for young people, illustrated by H. Copping, P. Tarrant, W. Rainey, A. Rackham, L. Baumer, &c.: *The Manor School, a Girl's Story*, by L. T. Meade,—*A Gay Charmer and Peter the Pilgrim*, by the same,—*Did You Ever?* rhymes and coloured illustrations by Lewis Baumer,—*Walsh the Wonder-worker*, by G. Manville Fenn,—*Brains and Bravery*, stories told by G. A. Henty, Guy Boothby, L. T. Meade, J. A. Barry, H. A. Bryden, and others,—*The Sunset Rock*, by May Baldwin,—*Gay*, by the author of *Laddie*,—*Sibyl*, by May Baldwin,—*The Daughters of a Genius*, by Mrs. G. de Horne Valzey,—and *Anthony Everton*, by J. S. Fletcher.

Messrs. Cassell & Co. announce *The Water-Colour Sketches of Turner in the National Gallery*, with reproductions in colour and text, by T. A. Cook, a limited edition,—*French Faience*, by M. Louis Solon, edited by W. Burdon, a limited edition,—*Li Hung-chang*, by Mrs. A. Little,—*The Life of Daniel O'Connell*, by M. MacDonagh,—*Wild Nature's Ways*, by R. Kearton,—*My Adventures in the Australian Goldfields*, by W. Craig,—*Aladdin O'Brien*, by Gouverneur Morris,—*The Captain's Toll-Gate*, by F. R. Stockton,—*A Daughter of the Pit*, by Margaret D. Jackson,—*The Tenant of the Grange*, by Morice Gerard,—*A Man's Mirror*, by Emily P. Finnemore,—*The Plowshare and the Sword*, by E. G. Henham,—*Musk of Roses*, by M. L. Pendered,—*Nature's Riddles*, by H. W. Shephard-Walwyn,—*Pocket Editions of Stevenson's Kidnapped and Catriona*,—*The Book of the Cat*, by Frances Simpson,—a new fine-art edition of *Gulliver's Travels*,—*The Nation's Pictures*, Vol. IV.,—*Cassell's Popular Science*, edited by A. S. Galt, Vol. I.,—*The Handyman's Book*, edited by P. N. Hasluck,—*Sights and Scenes in Oxford City and University*, described by T. Whittaker. In "Our Empire Series": *India*, our Eastern Empire; *Australasia*, the Britains of the South; and *Founders of the Empire*, all by P. Gibbs; and *London, the Heart of the Empire*, by H. O. Arnold-Forster,—a popular edition of *Loftie's Rambles in and near London*,—*Cassell's Illustrated History of the Boer War*, 2 vols.,—new editions of *The Death or Glory Boys*, by D. H. Parry, and *The Black Watch*, by Archibald Forbes. In "The Quiver Series": *The Life and Work of the Redeemer*; and *The Holy Land and the Bible*, by the Rev. Cunningham Geikie,—a Biographical Edition

of Farrar's Life of Christ.—Pocket Editions of Elliott's Commentaries.—Pictorial Practical Bulb Growing, by W. P. Wright.—Profitable Home Farming, by "Yeoman."—Carpentry and Joinery Workshop Practice, by C. F. and G. A. Mitchell.—New Editions of The Automobile, edited by P. N. Haslück; A Manual of Operative Surgery, by Sir F. Treves and J. Hutchinson, Jun.; Elements of Surgical Diagnosis, by A. P. Gould; and The Therapeutics of Baths and Climates, by I. B. Yeo. Among Readers and Juvenile Books: The Greek Heroes from Niebuhr, with additions.—Fairy Tales Far and Near, retold by Q.—Æsop's Fables.—A School Edition of Treasure Island.—The Child "Wonderful," pictures by W. S. Stacey.—The "Little Folks" Song-Book and Plays.—Whys and Other Whys, The Foolish Fox, and Quackles, Junior, by S. H. Hamer.—New Serial Publications: The British Isles; Æsop's Fables; The Royal Shakspeare, and Metalworking.—and several yearly volumes and new editions.

Messrs. Newnes have in hand: Beautiful and Rare Trees and Plants, by the Earl Annesley, a limited edition with about 70 plates.—Impressionist Painting, by Wynford Dewhurst.—A Garden in Venice, by F. Eden.—From Paris to New York by Land, by Harry de Windt.—A Tramp in Spain: from Andalusia to Andorra, by Bart Kennedy.—Peeps at Parliament, by H. W. Lucy, with illustrations by F. C. Gould.—The Arcadian Calendar, by E. D. Cuming and J. A. Shepherd.—Adventures of Gerard, by A. Conan Doyle.—Jack of All Trades, and The Boy's Handy Book, by D. C. Beard.—The Girl's Handy Book, by L. and A. B. Beard.—Odd Craft, by W. W. Jacobs.—in their "Thin-Paper Classics," Boswell's Life of Johnson, and Hawthorne's New England Romances.—Sir Joshua Reynolds and Velasquez in their "Art Library."—Austrian Life in Town and Country, by F. H. E. Palmer.—Belgian Life in Town and Country, by D. C. Boulger.—King Clo: a Tale for Children, by H. A. James.—a "Pocket Library" edition of Goethe's Faust.—The Story of the Atlantic Cable, by C. Bright.—The Story of Extinct Civilizations of the West, by R. E. Anderson.—and The Touring Atlas of the British Isles, by J. G. Bartholomew.

Messrs. T. & T. Clark's books for the coming season include: Old Testament History, by Prof. H. P. Smith.—Old Testament Prophecy, by the late Prof. Davidson, edited by Prof. J. A. Paterson; and Old Testament Theology, by the same, edited by Principal Salmond.—The Note-Line in the Hebrew Scriptures, by the Rev. James Kennedy.—in "The World's Epoch-Makers" series: Rousseau and Naturalism in Thought and Morals, by Prof. W. H. Hudson; and Descartes, Spinoza, and the New Philosophy, by Prof. Iverach.—Forerunners of Dante, by Marcus Dods.—Waiting upon God, by the late Prof. Davidson.—and The History of Egypt, by Prof. R. G. Munson. Steady progress is being made with the extra volume of Dr. Hastings's 'Dictionary of the Bible,' but publication cannot take place until early next spring.

Literary Gossip.

To the *Cornhill Magazine* Mrs. Woods contributes a second article on Northern Spain, 'In Guipúzcoa,' describing the home of Loyola. Mr. Sidney Low writes an historical sketch of 'The Old Colonial System and Preferential Trade.' Science is represented by Mr. W. A. Shenstone's summary of the latest theories touching 'The Constitution of Matter.' 'Poetic Justice,' by Mr. Basil Worsfold, analyzes the essential factor of "greatness" in literature. Short stories are 'Rachel,' by Mr. Hugh Clifford, telling of the separation which India enforces be-

tween husband and wife and children, and 'The Lapse of the Professor,' by Mr. Arthur H. Henderson, a bit of latter-day romance. In 'Sportie' Miss Constance Maud, author of 'An English Girl in Paris,' gives a character sketch of an American boy in Europe. 'The Pleasures of Fishing' are discussed by Mr. Stephen Gwynn, and a Berkshire village by the Rev. H. G. D. Latham in 'A Pastoral.' There are also 'A Visit to "Le Procès Humbert,"' and some topical rhymes by "Dogberry."

THE October number of *Macmillan's Magazine* contains an article by Mr. Hugh Clifford, entitled 'Wreckage of Empire,' which deals with the history and past glories of provinces recently restored to the kingdom of Siam; Dr. A. N. Emmel writes on 'Borough Councils and Rising Rates'; Mr. Sidney T. Irwin treats of our system of public schools in 'Some Opinions of a Pedagogue'; and J. G. L. contributes a paper on 'The Amusements of the People.' The number contains also a complete story called 'A Toiler's Romance,' and a paper on 'The Irregulars of the Navy,' by Mr. W. J. Fletcher.

MESSRS. DENT are publishing in a handsome form 'Venice and its Story,' by Mr. Thomas Okey, which will combine literary and pictorial attractions. The illustrations will be most elaborate, including more than a hundred drawings in colour and in line made on the spot, fifty drawings in black and white by Miss Nelly Erichsen, and some careful reproductions of the works of Venetian painters. Two editions will be issued, the one on large paper being limited to 250 copies, and containing extra illustrations.

FOR the biography of O'Connell, which Messrs. Cassell announce, Mr. MacDonagh has been engaged for years in collecting materials, and in addition to obtaining fresh letters, papers, and anecdotes from various quarters, including the present representative of the O'Connell family, has had the advantage—through the courtesy of Earl Cadogan and Mr. Wyndham—of perusing the Irish State Papers in relation to O'Connell's agitation for Catholic Emancipation and the Repeal of the Union.

MESSRS. MACLEHOSE will publish on the 1st prox. the inaugural number of the *Scottish Historical Review*, with which is incorporated the *Scottish Antiquary*. This half-crown quarterly purposes to add to the normal scope of such historical and antiquarian periodicals the correlation of literature to history; and the co-operation of a body of British scholars of the foremost note has been promised. In the opening number the premier essay is by Prof. Walter Raleigh on 'The Lives of Authors.' Among other contributors are Drs. Andrew Lang, Joseph Anderson, T. G. Law, and D. Hay Fleming, Prof. Richard Lodge, and Sir Archibald Geikie. A critique by Mr. J. T. T. Brown affords material for reflection on Mr. Warwick Bond's pleas for the greatness of John Lyly's influence upon his age. Mr. A. H. Millar writes on a French description of Scotland penned for the short-lived Queen Magdalene. Of exceptional importance in Border history, as well as philologically, are the Rev. James Wilson's transcript and exposition of a

hitherto unrecorded eleventh-century letter of Gossip, written in English and believed to date soon after the Conquest.

'GOSSIP FROM PARIS DURING THE SECOND EMPIRE,' being the correspondence (1864-9) of Anthony B. North Peat, Attaché au Cabinet du Ministre de l'Intérieur, and, later, Attaché au Conseil d'État, will be selected and arranged by Mr. A. R. Waller, and published by Messrs. Kegan Paul & Co.

ON September 28th Mr. Fisher Unwin will publish Capt. Braithwaite Wallis's book 'The Advance of our West African Empire,' and on the same day he will also issue a short history of 'The Grand Duchy of Finland,' by the author of 'A Visit to the Russians.'

THE Members of Council of the Scottish History Society are moving in the direction of a recognition of the long and valuable services of their honorary secretary, Dr. T. G. Law, who has held this post from the foundation of the Society, and has also acted as co-editor of several of the publications. Dr. Law is at present far from well, and is still working under the strain of a protracted illness. Mr. A. Francis Steuart, 79, Great King Street, Edinburgh, hon. assistant secretary, is to receive all subscriptions for the proposed testimonial.

MR. EDWARD ARNOLD will publish on October 1st 'Fratribus,' a volume of sermons, preached mainly in Winchester College Chapel, by the Rev. J. T. Bramston; and 'Three Rolling Stones in Japan,' by Mr. Gilbert Watson, which will be copiously illustrated.

WHEN six years ago Mr. Joseph McCabe published his work 'Twelve Years in a Monastery,' the chief criticism it evoked was a suggestion that the author would have done well to refrain from writing about the Church of Rome for a few years. The work has been out of print for some time, but a new edition, thoroughly revised, will be published by Messrs. Smith, Elder & Co. on October 1st. The author offers the new edition as his mature judgment on, and as a completely unemotional and true depiction of, the system he describes.

THE current number of the *Bookman* of New York contains some stanzas of what is said to be an unpublished satirical poem by Lord Byron, entitled 'The King of the Humbugs.' The manuscript is stated to have been found by accident amongst a bundle of the poet's letters, which were lying in a desk formerly belonging to "the late Mr. —, Byron's close associate while they were together at Cambridge, and one of the few persons whom he counted as his intimate friends in after life." This unnamed person is presumably William John Bankes, M.P. The subject of the poem, which is in a very imperfect state, is the coronation of George IV. The rough notes and unfinished stanzas are to be printed with the completed portions when the poem appears "in another form."

Temple Bar for October contains the first part of 'Rambles with an American,' by Mr. Christian Tearle, describing pilgrimages to London localities popularized by Dickens and immortalized by Shakespeare; and an article on 'Word Hunting' by Mr. Douglas Forsyth. Mrs. H. E. Mann sends

extracts from the diary of John B. Scott, of Bungay, describing, with hitherto unpublished anecdotes, an interview with Napoleon at Elba; Mr. Walter Jerrold writes a critical sketch of Emerson; 'Side-lights on a Page of History' treats of Bismarck and Berlin; 'Caudebec' is a record of a holiday trip by Mr. A. W. Henderson; and the complete stories include 'An Unknown Quantity,' by Miss K. F. Hills, and 'Gentleman Ger,' by Mr. L. A. Harker.

THE death of William Westall removes a popular novelist of considerable fertility, who had also been well known as a foreign correspondent of the *Times* and *Daily News*, and editor of the *Swiss Times*.

MESSRS. KEGAN PAUL & Co. have in hand new and cheaper editions of 'The Epic of Hades' and of Mr. Dobson's 'Ballad of Beau Brocade, and other Poems of the Eighteenth Century,' of which there will be also an issue, with all the illustrations coloured by hand, limited to 250 copies. They are also publishing 'Nimrod's Hunting Tours,' now for the first time illustrated with coloured plates from contemporary prints after R. B. Davis, W. Barraud, C. Turner, H. B. Chalon, Benjamin Marshall, J. Pollard, &c., and Surtees's 'Analysis of the Hunting Field,' with the original coloured plates in facsimile, six extra coloured plates from originals, two of which have never before been reproduced, and numerous illustrations in the text, all by Henry Alken. Of these two volumes there will be an edition limited to 500 copies for England, and a large-paper edition limited to fifty copies.

MR. WILLIAM FOSTER writes:—

"In your review of Sir William Hunter's 'The India of the Queen, and other Essays,' you allude to the attempt made in 1677 by Robert Boyle to induce the East India Company to circulate the Malay translation of the Gospels which was printed at Oxford in that year. Perhaps I may be allowed to supplement your remarks by quoting a passage from the records of the Company which shows that a similar attempt had been made seventeen years earlier by Richard Baxter, the subject on that occasion being Pococke's Arabic version (Oxford, 1660) of the well-known 'De Veritate' of Grotius:—

"Upon reading a Letter from Mr. Richard Baxter, an eminent Devine, wherein hee requested the Companies permission that some number of the Bookes named "Grotius de Veritate Religionis Christianae," which are translated into the *Arabicke* tongue at the Charge of Mr. Robert Boyle, might by some of the Companies Agents be prudently dispersed in such places of the Companies Trade (not in the *Turkish* Empire) where that Language is understood, to the End Christianitie may be established among those Infidells: The Court was very ready to promote so pious a Worke, soe they may be first satisfied that those Bookes have the Allowance of Authoritie."—'Court Minutes,' November 14th, 1660.

"I cannot find that anything further was done in the matter."

THE death, in his sixty-fourth year, is announced from Munich of Ferdinand Heigl, whose sharp pen made him one of the most formidable opponents of clericalism in Germany. His pamphlet 'Der Cölibat' and his book 'Alfons v. Liguori' involved him in endless lawsuits,

from which he emerged triumphant, but repeated efforts were made to prevent the introduction of his works into Italy and France.

PARLIAMENTARY PAPERS of interest are the following: General Reports on Higher Education (England), with Appendixes for 1902 (6d.); Report for 1903, by Sir Henry Craik, of Secondary Education (Scotland) (4d.); the Thirty-fifth Report of the Deputy-Keeper of the Public Records and Keeper of the State Papers in Ireland (3d.); and Vol. II. (Historical MSS. Commission) of the Report on the Manuscripts of the Duke of Buccleuch at Montagu House, Whitehall (Parts I. and II., 1s. 10d. each).

SCIENCE

Nineteenth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution. Part II. (Washington, Government Printing Office.)

THIS volume contains eight memoirs, somewhat promiscuously arranged. No. 5, as a general discussion of primitive numbers and of the origin of numeral systems, by Mr. W. J. McGee, should have precedence over more local studies, and serves as an introduction to a special paper (No. 6) by Prof. Cyrus Thomas on the numeral systems of Mexico and Central America. No. 4 is also by Prof. Thomas, and is on the Mayan calendar systems, obviously a subsequent stage to their numeral systems. No. 3 is a paper by Mr. Thomas Gann on the mounds of Northern Honduras. No. 1 and No. 7 are by Dr. J. W. Fewkes, and relate to Tusayan migration traditions and Tusayan flute and snake ceremonies respectively. The first paper is supplemented by one on the localization of the clans, by Mr. Cosmos Mindeleff (No. 2). No. 8 is by Mr. A. E. Jenks, on the wild-rice gatherers of the Upper Lakes. Both with regard to variety of subject and to geographical distribution the volume covers a wide surface.

Mr. McGee argues, from the fact that primitive folk see in numbers mysterious qualities which more advanced folk do not recognize, that the beginnings of mathematics took a mystical or cabalistic form. Primitive thought, he urges, is always mystical. The most widespread of the mystical numbers is four. Even the tribes of Western Australia know the four points of the compass. The number four is crystallized in the swastika and other cruciform symbols. It becomes five when the middle point, representing the observer, is counted in. According to Mr. Churchill, the natives of Samoa have a system of cardinal directions, primarily seaward and landward, and secondarily northward and southward. Mr. McGee concludes that the quinary, decimal, and vigesimal systems took shape independently of the ready instruments of computation which nature had provided in the fingers and toes; and that the Roman numeral system (which he calls "barbaric," though that sounds like a contradiction in terms) preserves some of the most striking vestiges of the thoughts relating to numbers which were formed before the art of writing had been acquired.

The numeral systems which prevailed

among the Mexican and Central American tribes were vigesimal. In the Aztec method the twenties were distributed into fives, and the count was by hands—ten, two hands, eleven, two hands and one, and so forth; twenty, one complete count. Prof. Thomas doubts the statements of early authors as to the use in actual computation of large quantities reaching to millions, though some of the time-counts of the Mayan priests must have involved calculations of great intricacy dealing with high figures. The Aztec tribes were not so far advanced. Prof. Thomas gives many details in support, so far as the Mexican and Central American tribes are concerned, of Mr. McGee's general conclusions as to the mystic and ceremonial use of numbers.

In the memoir on the Mayan calendar systems Prof. Thomas pays a tribute to the service which has been rendered to the study of them by Mr. Maudslay in his explorations of the ruins of Copan, Quirigua, Tikal, and Palenque, and in his clear and large photographs of the inscriptions; and to the labours of Mr. Goodman, whose conclusions are discussed in an impartial spirit, the author accepting many of them as important discoveries, but not adopting Mr. Goodman's great rounding-out period of 374,400 years, nor all of the steps by which he arrives at it, and rejecting his theory of an archaic time-system. Prof. Thomas adds some suggestions for the further pursuit of the study of the codices in the light of Mr. Goodman's discoveries and of the researches of Dr. Förstemann.

Mr. Gann's paper relates to the discovery of over forty mounds in clearing a space of 400 acres of bush land near the village of Corozal, in the northern district of British Honduras, at a place now known as Santa Rita. When the work of excavation was commenced in 1896, thirty-two of the mounds were intact, and of these sixteen have been thoroughly explored. Mound 1 was erected over a building covered externally with painted stucco in excellent preservation. Though prevented from completing the work by mischievous Indians, the author is able to furnish several fine coloured plates of the stucco paintings which remain. He places the date of erection of the building at the end of the fourteenth century, and attributes its burial under the mound to dread of the Spanish invaders. Other mounds contained pottery, idols, and animal effigies, which are figured in coloured plates and carefully described.

The continuity of the subject is well maintained in the memoirs relating to Tusayan, as Dr. Fewkes has shown in many previous contributions to knowledge that there are striking resemblances between things done in ancient Mexico and practices still kept up in Arizona. Walpi is regarded as the most ancient Tusayan *pueblo*, having been settled before the middle of the sixteenth century. Dr. Fewkes furnishes a list of the members of the several religious societies flourishing among the clans, and discusses their ritual, arriving at the conclusion that the Walpi clans and their ritual come from Southern Arizona, and that some parts of the distinctive ritual of the Hopi have also come from the south.

Mr. Mindeleff takes up the same subject from examination of the ruins of deserted

villages and a comparison of the plans of existing villages, showing the distribution of the clans, in which the old traditions recorded by Dr. Fewkes are still followed, and traces of the old system, whereby related peoples were required to build together, are still to be found, though that system itself has broken down.

The description of the snake and flute ceremonies, still performed according to the ancient ritual, unmodified by Christianity, for the purpose of bringing abundant rains and successful crops, is founded on studies conducted in 1896 and 1897, and is illustrated by coloured pictures of the snake dance and the antelope altar at Mishongnovi, and by other plates. The ceremony is attended by some repulsive features—as the rush to catch the snakes, their being carried by the priests in their mouths, and the general distribution of an emetic prior to the great feast which closes the proceedings. The flute ceremony lasts nine days, and combines sun, rain, and corn worship.

Mr. Jenks's study in American primitive economics is the result of a thesis written for his doctorate in the University of Wisconsin, and is not only full of historic and economic information, but leads to the practical suggestion of the potential value of wild rice to modern peoples of advanced culture. Mr. Jenks enumerates 160 place-names derived from wild rice, indicating that it was the characteristic product of the locality; and he believes that in the Upper Lake District they exceed in number the names derived from any other natural vegetable product.

The Bureau of Ethnology may again be congratulated on having produced a volume which represents the high-water mark of present knowledge on the subjects to which its staff have devoted their untiring industry and fully adequate mental equipment.

SYMBOLIC LOGIC.

IN the story of the wren in my article in the *Athenæum* (Sept. 12th) I made a slight mistake, which I ask permission to correct. Instead of saying "had the bell rung on one or two occasions" (see § 21), I should have said "had the bell rung frequently." Dr. Carpenter, who had the story from an eye-witness, relates it as follows:—

"A wren built its nest in the slate-quarries at Penryn, in such a situation as to be liable to great disturbance from the occasional explosions. It soon, however, learned to quit its nest and fly to a little distance, on the ringing of the bell which warned the workmen. This action, having been noticed, was frequently shown to visitors, the bell being rung when there was not to be an explosion; so that the poor bird suffered many needless alarms. It seems gradually to have learned, however, that the first notion it had formed, by the association of the ringing of the bell with the explosion, was liable to exceptions, and to have formed another more correct; for it was observed, after a time, that the wren did not leave its nest unless the ringing of the bell was followed by the moving away of the workmen."

This emendation, of course, in no way diminishes the value of the story as an illustration.

HUGH MACCOLL.

Science Gossip.

THE Carnegie Institution, Washington, has in preparation, under the direction of Mr. H. Putnam, Librarian of Congress, a handbook to learned societies and institutions, which is to contain information likely to be of service

to scientific men, librarians, and others. The research funds and prizes will form a special section, and should prove highly useful.

WE note the publication as a Parliamentary Paper of Reports on the Geology of the East Africa Protectorate by the late E. E. Walker, Government Geologist.

SEVERAL large spots and groups of spots have been observed on the sun lately, a maximum of which will be due about the end of next year.

THE Harvard College Observatory has recently published, as No. IV. of Vol. XLVIII. of its *Annals*, a catalogue of 1,520 bright stars with their photometric magnitudes, and brief description of their spectra. Vol. XIV. of these *Annals* (which appeared in 1884) gave a catalogue of the photometric magnitudes of 4,260 stars of the sixth magnitude and brighter. The observations from which it was formed terminated in 1882, and a larger instrument of the same kind was then constructed, the apertures of the telescopes being about four inches. From the observations obtained with this a catalogue entitled 'The Revised Harvard Photometry' has been prepared, containing about nine thousand stars of the magnitude 6.5 and brighter, and extending from the North to the South Pole. It is now nearly completed, but several months will be required for its publication. Meantime, it occurred to Prof. Pickering that a smaller catalogue, containing the accurate magnitudes of stars easily visible to the naked eye, would be very useful to astronomers and astronomical amateurs, for which reason a large edition has been printed of that before us, and copies will be given to all persons interested in astronomy who apply for it. The star-places are given approximately, the right ascensions to the nearest tenth of a minute of time and the declinations to the nearest minute of arc, for the epoch 1900. The spectra are classified in a nomenclature which is explained; thus, A indicates a spectrum of the first type, B of the Orion type, G of the second type, like that of the sun, &c., whilst "Pec." signifies that it is peculiar; a more detailed description of which is given in the 'Remarks' at the end.

MR. DENNING has a paper in No. 3900 of the *Astronomische Nachrichten* on the spots, bright and dusky, which have been noticed lately in the north temperate zone of the planet Saturn. Although the season has been far from a favourable one for the purpose, he has succeeded in obtaining a considerable number of observations of the objects during successive rotations round the surface of Saturn. The time deduced from all amounts to a rotation-period of somewhat more than $10^h 39^m$. It will be remembered that Prof. Asaph Hall in December, 1876, observed a bright spot near the planet's equator, giving a rotation of $10^h 14^m 24^s$, which would seem to show that the north temperate current moves considerably slower than the equatorial; similar conditions prevail on Jupiter, but the difference is not so great. Sir W. Herschel was the first to determine the rotation of Saturn, which, from the varying appearance of a quintuple belt observed in 1793-4, he estimated at $10^h 16^m$. Many astronomical books ascribe to him the much larger value $10^h 29^m$; this proceeded from an error in Baily's 'Astronomical Tables and Formulæ,' the source of which is traced by Mr. Lynn in the *Observatory*, vol. xxii. p. 440. The belt in question was not far from the planet's equator on the south side.

THE French Congrès des Médecins Aliénistes et Neurologistes, which met last August at Grenoble, have just published their report, in two volumes, edited by Dr. Bonnet, which, in view of the attention paid to such studies on the other side of the Channel, should be of special value.

FINE ARTS

Egypt Painted and Described. By R. Talbot Kelly. (A. & C. Black.)

OF the painting there can be no question whatever. Mr. Talbot Kelly has a reputation for his Egyptian pictures, and all that need be said is that the seventy views here reproduced in colours with extraordinary success are some of the best examples of his brush. To those who have lived in Egypt they will recall the peculiar charm of the scenery and its unique atmosphere; to those who have not, they will be a surprising revelation in colour effects. No doubt in some instances the reproductions, remarkably clever as they are, have added a degree of harshness which was not in the original paintings; but, taken as a whole, the illustrations are by far the best we have seen, and people who have not been to Egypt (if there are any such left) cannot get a better idea of its scenery than from Mr. Kelly's delightful pictures. Nor could they do better than read his descriptions, which in their way are as valuable even as his paintings. The value consists in this, that he knows Egypt thoroughly—not the tourist show-places only, but also the remote villages of the Delta, the decayed port of Damietta, for which he pleads earnestly, and the encampments in the desert; that he is a close observer of nature and men (not by any means excluding women, for his paintings and descriptions of girls are most sympathetic); and that he has the technical knowledge and the essential honesty which are needed to make the record of his observation true and convincing. He has wandered in many parts where the "trail of the serpent" conducted by Messrs. Cook and Gaze is not yet visible. Interesting throughout, his book is specially good when describing the little-visited towns and villages along the canals which irrigate the Delta, and on the Nile below Cairo, a part which is apt to be overlooked and appears neglected. After describing the wonderful beauty of the evenings on the wooded reaches of the Lower Nile, he writes:—

"Daylight invites criticism, and one realizes that the villages are poor and devoid of many picturesque features common in up-country hamlets, and, possibly because the people are themselves impoverished, have an air of squalor not always apparent in the whitewashed towns of the Upper Nile. There is, I think, no disguising the fact that these districts have to some extent been ruined by the extensive irrigation works higher up. Water-wheels are often idle for want of water, and the formerly great industry of water-borne traffic has almost disappeared, except during high Nile, when for a brief period the long-suffering watermen can ply their trade profitably. In some places villages, built originally close upon the river bank, are now so far from the remnant of the stream trickling on the other side that their women must traverse nearly a mile of sand and mud before they can fill their jars. Not only is the supply limited, but it is correspondingly bad in quality. The shallow stream cannot remain fresh under the hot sun, while *débris* of all kinds decomposing in it pollute still further an already tainted supply. With a further hundred miles or so of steadily diminishing volume and constantly added contamination, it may readily be imagined that the inhabitants of the coast towns have to undergo real privation in the matter of their drinking supply, and one can

only wonder that disease is not more common among them. No doubt centuries of gradual inoculation protect the native from the effects of water impurities which few Europeans could withstand. Still, natural immunity notwithstanding, an exceeding bitter cry for water constantly goes up from these poor folk, and one cannot but enter the strongest protest against the manner in which the lower river is neglected by the authorities in Cairo; for, while the rest of the Delta continues to prosper in a marvellous degree, it is to some extent at the expense of a large community whose capital is in their boats and their trade upon the water."

This is no doubt a legitimate grievance, but it may be hoped that it is only temporary. The new dams at Aswân and Asyût should relieve the demands of the upper country without keeping the level of the river too low in the Delta. At the same time, the problem of satisfying both needs is not easy of solution, and if it is a question of sacrificing the irrigation works or ruining the water traffic, there can be no doubt which will suffer. The crops are far more important than the carrying trade of the Lower Nile, and if the two interests cannot be reconciled, it is to be feared that Mr. Kelly's friends must abandon their calling and turn to agriculture instead. A very pleasant trait is the author's evident liking for the people of whatever degree. And how well he knows them! A painter has, of course, peculiar advantages in making the acquaintance of natives. He starts with no class prejudices, and regards humanity equally and appreciatively in the light of "subjects." He is compelled, for his work's sake, to intrude among them wherever he sees a good point of view or a suitable model. He may get in the way of a shopkeeper's business, interrupt the traffic of a street with his easel, and generally do a number of things which self-conscious non-painting conventionality would shudder at. Hence he comes to know the heart of the people, who take his intrusions and interruptions in very good part. In the East they rather like being interrupted, at least when at work; any excuse for a chat and a cigarette is welcome; but they do not care to be disturbed when they are doing nothing or enjoying the repose which they call *keyf*. One day Mr. Kelly wished to buy a *shisha*, or water-pipe. He saw exactly what he wanted just over the head of a shopkeeper in the Sûk en-Nahhâsin, and asked for it. With a bland smile the man "pointed out that he was seated then, and the pipe out of reach; but would I mind getting it another day when he was standing, as he saw me pass that way very often, and there could be no hurry!" Verily, God is with the patient! Of course, Mr. Kelly saw the Egyptian at his best when out of the tourist track and the everlasting cry of *bakhshish*, worse than the importunity of any daughter of a horse-leech, which the tourist has encouraged. Even in Cairo the true self-respecting Muslim will give you every kind of hospitable attention, and refuse all pecuniary return; and in the country towns and villages, away from the demoralizing influence of sightseers, this is the rule. At Fakis, for instance,

"the usual crowd surrounded me and in various ways offered their services; one man would bring an umbrella to hold over me, and another

a jar of water; a small boy held my paint-box, while a second kept up a vigorous assault on the flies with his *minasha*. Did a dog bark derisively, a stone thrown with unerring aim turned his mirth to mourning, while those who could find for themselves no specific occupation assumed responsibility for the behaviour of their fellows. Coffee would be brought, and all sorts of suggestions made for my comfort. 'Why,' said one, 'does the Effendi sit all day in the sun working? If I were he, I would make some one do it for me.' And another begged me to come and sit in the field, where it was cleaner, quite regardless of the fact that from there I could not see my subject at all. Frequently, also, when working in the fields some distance from the town, fruit or sweet-meats would be brought to me, the good-natured fellâh squatting before me, delighted with my evident relish of the refreshment."

These are the true unspoiled fellâhin, and Mr. Talbot Kelly was fortunate in making their acquaintance. More than this, he evidently had "the way with him," and made friends of them. Doubtless his own race helped him, for he found the people

"much like the Irish peasantry in their simple politeness to a stranger. How often in Ireland will an artist when sketching be saluted by the passer-by with 'God bless your work, sir!' So here I was frequently saluted by a native, who would ask, 'Does your work prosper?' 'Thanks be to God,' I would reply. 'God increase your prosperity,' he responds."

It is largely in his intimate descriptions of country life and manners, as well as of the scenery which frames them, that the attraction of Mr. Kelly's book consists, apart from the delightful pictures. We will not steal the plums by quoting his anecdotes, and the reader must find for himself the moving history of the baker and the Kadî and the Christian's pork-pie, which might really be an additional tale of the 'Arabian Nights.' The book altogether is so enjoyable that it seems ungrateful to find fault; but since Mr. Talbot Kelly prides himself upon his Arabic, which evidently carried him along fairly well with the people, why did he not take the trouble to learn it more accurately? A little Arabic is a dangerous thing—as when the "Gamalieh" street is explained as meaning "camel-way," whereas it is really named, like the mosque in it, after the emir Gamâl-ed-din, and has nothing to do with camel. "Bahr Moëse" has a queer Franco-Biblical look; but written, as it should be, Bahr Mo'izz, it explains itself to any one acquainted with Egyptian history. "Ein el Musa," again, is a solecism; and "Bahr-es-Soghraieh" for Sugheyyir, "Khamali" for Hammâl, "Babaas" for Beybars, "Gama Gaûchy" for Guyûshi, are as incorrect as the curious spellings Hertz Bey, Mariette, and Pharaohic. Where did Mr. Kelly get the plural "Shebûbik" of Shubûk or Shibûk? We have always heard Shubûkât. Any Arabic scholar could put these trifling errors straight in an hour, and the corrections should be made before a new edition of this charming book appears.

ARCHÆOLOGICAL BOOKS.

Explorations in Bible Lands during the Nineteenth Century. By H. V. Hilprecht and others. (Edinburgh, T. & T. Clark.)—The magnitude of the task which Prof. Hil-

precht and his fellow-workers in this book have set before them would alone suggest its Transatlantic origin. Until Champollion and Rawlinson made the decipherment of the hieroglyphic and cuneiform inscriptions possible, our knowledge of the early history and antiquities of "Bible" lands—or, more precisely, of the Near East—was almost nothing; and to tell the story of archaeological exploration in the nineteenth century is in effect to describe its progress since the passion for digging for antiquities first fell upon the European. But in compressing within a single volume the labours of all Oriental explorers from the days of Layard and Mariette until now much must be omitted; while it is difficult, until there comes a pause in the rush of discoveries, to estimate justly either their importance or their relation to each other. Perfect success in this was perhaps impossible to one who is himself an explorer of great renown, and it is certainly significant that while the history of the American expedition to Babylonia and the researches which led to it take up by far the greater part of this book, the discovery by Schliemann and Dr. Arthur Evans of what may prove to be the beginning of the civilization of the Indo-Germanic peoples is never mentioned directly, and only here receives incidental notice in Dr. Steindorff's description of the diggings in Egypt.

This apart, we have little but praise for Prof. Hilprecht's very instructive book. The account of the earlier work of Layard, Rawlinson, Oppert, Smith, and Rassam is excellently clear and fair, and if less space than could be wished is devoted to the epoch-making discoveries of De Sarzec at Telloh, and of De Morgan at Susa, it is sufficient excuse that the thoroughness with which these are being investigated has hitherto rather retarded their full presentation. But the detailed account of the labours of the American expedition which we have here for the first time makes up in great measure for this, and enables us to form on sure grounds an adequate conception of those early inhabitants of Babylonia who were possibly the first of the human race to become civilized. As Prof. Hilprecht says, it is only of late years that systematic—he calls it scientific—exploration has been possible, and that the gradual and careful laying bare of a buried city has succeeded that older method of burrowing for material objects which often destroyed more than it gained. Prof. Hilprecht was, as he tells us, from the first connected with the Babylonian expeditions organized by the University of Pennsylvania. He himself led the fourth (and last) of these into the field, and we also learn that his recently endowed chair will enable him to devote his life to the publication of the results. Already he has sufficiently digested those obtained by himself and his predecessors to present a lifelike picture of the ancient city of Nippur, often destroyed, but always rising phoenix-like from its ashes, until we are able to trace the relics of its different ages of prosperity piled one above the other like geological strata, from the virgin soil on which the first city was founded up to the Parthian town which preceded the final abandonment of the site. If Prof. Hilprecht's calculations are as well founded as they appear to be, we have here the uninterrupted records of a city site occupied for seven thousand years.

On the racial affinities of the earliest inhabitants of Nippur Prof. Hilprecht has not much to say, although he seems to admit their Sumerian origin. He furnishes, however, many proofs of the high stage of civilization reached by them, and mentions that in their system of drainage and engineering works generally the Nippurians of 5000 B.C. had nothing to learn from ourselves. In support of this he shows us a true elliptical arch, claimed by him to be the oldest one yet discovered, and found by the expedition in their third year ten feet

below the city of the famous Sargon of Accad; while a quantity of drain-pipes, some of them of a T shape, from the same spot, go far to establish his main contention. He also adopts in toto the views of Prof. Koldewey as to the disposal of the dead, and considers that the pre-Sargonic method was a more or less imperfect cremation, the bones and other unconsumed parts being afterwards gathered and buried in pottery jars. With these was buried food, and he thinks he has found evidence of the construction of "dummy" wells intended to ensure a continued supply of clear water for the use of the deceased. The likeness of this to early Greek burial customs is very marked. More original, perhaps, is his view of the use of the *ziggurat* or step-pyramid, which forms so marked a feature in Babylonian worship. According to him, it was closely connected with the future life of the corpse, being equivalent to the "link between heaven and earth," and represented as extending below the earth to the land of the dead. Hence he thinks the dead after cremation were buried round the base of the nearest *ziggurat*, and these structures therefore mark the site of a cemetery. That during this pre-Sargonic period the Nippurians were well acquainted with the use of metals seems evident from the excellently wrought copper and silver objects found in their tombs, while some carved limestone and moulded clay tablets prove their acquaintance with the arts of sculpture and writing. The use of the seal cylinder seems, on the same evidence, to go back to the very earliest times.

Coming to historical times, Prof. Hilprecht claims, apparently with reason, to have abundantly established at once the existence and the approximate date of Sargon of Accad and his deified son Naram-Sin, whom certain German scholars have tried either to condemn as mythical or to bring down to a comparatively late date. Prof. Hilprecht not only shows that the date of 3800 B.C. attributed to Sargon by Nabonidus, the last king of Babylon, is well founded, but even goes a great deal further, and establishes that the researches of Nabonidus were at once more careful and more in accordance with modern archaeological methods than we have hitherto had any idea. He shows us here a "squeeze" or cast of an inscription of Sargon taken by one Nabuzerlishir, a scribe whose name is to be found on several tablets in the British Museum, which describes itself as having been made from an original found in "the palace of King Naram-Sin at Agade." So, in a jar of the same date, which evidently was, as he says, a tiny museum of historical objects, he discovered a clay tablet bearing a map of the city of Nippur and its suburbs, and another with a list of the temples and shrines within its walls. He also thinks that he has obtained evidence of a huge burning and purposeful destruction of historical monuments at about 2300 B.C., which he attributes to the Elamite conquest, and which agrees well enough with what we know of the perpetual feud existing between that fierce people and the Babylonians. Finally, he thinks that a great number of the Jewish captives of Nebuchadnezzar must have been settled at Nippur, and that "the river Chebar" of the Book of Ezekiel can be nothing else than the *nār Kabari* or "Great Canal," which branched off from the Euphrates somewhere above Babylon, and ran through the whole of the land-between-the-rivers from north to south.

The contributions of the German scholars who have assisted Prof. Hilprecht can only be noticed very briefly. Dr. Benzinger gives a clear account of the late researches in Palestine, of which the discovery of the Moabite Stone and the subterranean aqueduct in Jerusalem form the most noteworthy trophies. As a fact Palestine has hitherto proved a singularly barren field to the archaeologist, and although it is always said that systematic excavation

there would yield startling results, there is little evidence that this would be the case. Then follows an account of Egyptian exploration, which is contributed by Prof. Steindorff. The space allotted to it (some seventy pages) is hardly enough to do justice to all the work that has been done there during the last century, and Prof. Steindorff is perhaps a little inclined to exalt the Egyptian work of his fellow-countrymen to the detriment of that performed by French and English explorers. He contrives also—more *Germanorum*—to introduce into his memoir some extraordinary spellings, such as "Gize" for Ghizeh, "Ochoes" for Teta, "Phiops" for Pepi, "Psemtek" for Psammetichus, and "Echenaten" for Khuenaten, with the apparent intention of showing that, even when deprived of the commas and crotchets of "Berlinism," German scholars can yet render unrecognizable to the unlearned reader the most familiar names in Egyptian history. On the whole, however, his summary is well and fairly executed. Then comes Prof. Fritz Hommel's account of explorations in Arabia, in which some of his wilder theories are reiterated, and while we are told that it is almost incredible how writers like Tiele and Jeremias have neglected the "Minoë-Sabæan mythology," the Babylonian origin of Egyptian civilization is assumed, and the identity of the Hebrew Yahveh with the Babylonian god Ea is said to be "certain." Prof. Jensen's memoir on the Hittites, in which their equation with an Indo-Germanic race now represented by the Armenians is again put forward, concludes the volume. The whole book is well got up, and is neither too large to be unhandy for reference, nor too small to allow of justice being done to the many excellent maps with which it is furnished. The photographic illustrations are numerous, but not of great importance. We have noticed many misprints, such as "D. Morgan" for De Morgan, "Devrier" for Dacier, "Jéquier" for Jequier, and the like, which show some carelessness in preparation for the press. "Diadochs" for Diadochi, and "Saphonias" for Sophonias, may be Americanisms.

Greek Papyri from the Cairo Museum, &c. By Edgar J. Goodspeed. (Chicago, University Press.)—This essay is reprinted from vol. v. of the decennial publications of the Chicago University, and supplies transcripts from various collections of papyri, some in Cairo, most of them in America. The editor is well known to have made careful studies on his subject, and has acquired a good many documents in Egypt for his own collection. He is also known to us as having edited an interesting mathematical papyrus a couple of years ago; we therefore opened this contribution to the now highly interesting study of Græco-Egyptian life with the expectation of finding something new. But, alas! we were grievously disappointed. The time has gone by when scholars were bound to publish papyri merely because they were papyri; there are now hundreds of such documents printed, and the time has come to sift from the mass what is new, instructive, or interesting. The Berlin *Urkunden* and the 'Rainer Papyri' have already given transcripts of mere ordinary accounts, contracts, leases, &c., *ad nauseam*. Even Messrs. Grenfell and Hunt, presenting us with a mass of most important texts, have weighted their already weighty publications with too much of this stuff. We want no more of it, unless it includes something definite beyond the mere addition of a few queer words to the Greek lexicon. Such original papers can only be of value either historically or palæographically. In the latter case it is vital that we should have autotype facsimiles, so that we can practise deciphering for ourselves, and by the way criticize the deciphering of the editor. In the present case Mr. Goodspeed has not printed a single specimen, so that palæographically the volume is useless. Historically it is

no better. If we except a long list of articles in common use which appear in an immense account occupying the latter half of his book, there is hardly anything new in the contracts, receipts, brief letters, &c., which are offered. A very few are Ptolemaic. There is a short piece of the *Odyssey*, with two or three critical marks; but we lay down the volume with the strong feeling that so good and conscientious a scholar might have occupied his time in a thousand ways more usefully. There is even some danger that papyrology will get a bad character and become loathsome to young scholars when they find that they are expected to wade through volumes of such miserable trivialities. Roman Egypt seems to have been an uninteresting place, and its country life exceedingly parochial. From that epoch we are not very likely to obtain anything of historical interest. Even from Ptolemaic times most of our documents are on purely local matters. There is not one in a hundred of these scraps, rolls, or fragments which gives us a copy of some classical book, some reference to the events of neighbouring states, or to the capital and its governing policy. Thus the enormous quantity of Greek now recovered from the sands of the Fayyum and elsewhere is for the most part devoid of interest, and must be carefully sifted to find the few grains of wheat among the clouds of chaff. Scholars who have the means and the leisure to publish should consult carefully what task is most needed for the furtherance of human knowledge. For those who have not the good fortune to make striking new discoveries there is plenty still to do. Thus the important collection of papyri in Paris, partly edited by Letronne, Brunet de Presle, and others fifty years ago, partly known from the obviously incompetent transcripts of M. E. Revillout, are crying out for an edition in solar facsimile, not in the elaborate hand-drawing of Letronne's stately volume. If the French, who seem unlikely to do it, would commit this task to the University of Chicago, we should have a work equal in importance to the splendid 'British Museum Papyri.' But we have said more than enough on this topic.

Descending to details, we believe Mr. Goodspeed to be a good and careful decipherer, though he has not afforded us the means of verifying his work. On some small matters we differ from him. We do not believe that in papyrus Greek *τεταγός* means *smooth-faced*, but that it is equivalent to *τεταγόςτριξ*, *straight-haired*, which so frequently occurs in personal descriptions. We do not believe that *ἐποικος* and *ἐποικία* mean *colonist* and *colony* in this Greek. *Ἐποικιον* certainly means an outhouse or additional building, and these other forms, if rightly read, probably have a kindred meaning.

We object to the description of Ptolemaic hands as uncial and cursive. These terms apply to mediæval MSS., not to the writing of the second or third century B.C., which should rather be divided into book hands and ordinary writing. The book hands are minute and in separate letters; the everyday hands are often uncial in size and cursive in character. No doubt Mr. Goodspeed knows this perfectly well, but, with the strange conservatism that dogs American scholarship, he has stuck to an old and at no time very sound distinction. We sincerely trust that he may soon return to Egypt and have the fortune to discover fresh texts more worthy of his learning and his industry.

Mélanges Perrot: Recueil de Mémoires concernant l'Archéologie Classique, la Littérature et l'Histoire Anciennes, dédié à Georges Perrot à l'Occasion du 50e Anniversaire de son Entrée à l'Ecole Normale Supérieure. (Paris, Fontemoing.)—This volume is a pleasing testimony to the respect and affection felt for M. Perrot by his

pupils and colleagues of all nations; it consists of a collection of short papers by distinguished archaeologists and scholars from France, England, Germany, Italy, and Greece, and contains fifty-three contributions of an average of about six pages each. It is impossible to criticize in detail such a miscellany, and the names of the contributors are a guarantee that what they have to say is worth a hearing. Some have taken the opportunity to publish a new monument or inscription, others to state a new theory or to correct popular errors. Among the works of art reproduced are a fine statuette of a Greek athlete of the first half of the fifth century, published by M. Homolle; a female head from Tralles, now in the Louvre, published by M. Collignon; a fine terra-cotta relief of Aphrodite with a goat, from Gela, published by Prof. P. Gardner; an interesting vase with horses and grooms painted in opaque creamy pigment over a black ground, published by Dr. A. S. Murray; and a statuette which is identified by Prof. Treu as a copy of the famous *Mænad of Scopas*. Among other articles perhaps the one that will excite most general interest is that in which Prof. Dörpfeld prints his first authoritative statement about his identification of Leucas as the Homeric Ithaca. His arguments from geography, language, and local conditions are stated with his usual brilliancy, and will probably convince those who think it necessary to reconcile the descriptions in the *Odyssey* with the actual topography of the Ionian Islands. An article by Prof. Michaelis on the name and the form of the basilica throws much light on this difficult subject. He traces the familiar late form of the building to Alexandrian influence, but points out that the name is often applied to early examples which were merely double colonnades open at the side. It would be easy to quote further, but enough has been said to show that the 'Mélanges Perrot' contains much interesting matter, apart from its association with the name of one who has perhaps done more than any other living man to diffuse the knowledge and appreciation of ancient art.

PORTRAITS OF WILLIAM HARVEY, M.D.

THERE are few more obvious wants, in its special way, than an iconography of British medical men. The materials existing are extremely voluminous, and they are more or less ready at hand. What is now needed is some one with sufficient leisure, industry, and knowledge to set to work on a subject of the greatest interest; the result could not fail to be of value and importance. The need of an iconography was especially impressed upon me recently in examining the interesting little exhibition of medical portraits at the Polyclinic in Chancery Street. For a long period I have interested myself in the portraits of Dr. William Harvey (1578-1657), the famous discoverer of the circulation of the blood, and I venture to think that, after much hard labour and many journeys, I have succeeded in bringing order out of chaos. To be more easily comprehended I have arranged my materials in the form of a *catalogue raisonné*, describing at length only those pictures and engravings which I have myself seen.

There are probably very few phases in the career of William Harvey which have not been exhaustively dealt with in special treatises, in orations, or in general biographies. One phase, however, so far from having been overdone, has not been done at all. I refer to his portraits. This subject is, indeed, one of great perplexity and difficulty, for the number of portraits which claim to represent him is unusually great. The fact that he and his six brothers were strikingly alike when young men does not tend to render the subject less complicated. It is, I think, evident that many of the existing portraits were not done *ad vivum*, but are contemporary copies, variations

from one parent stock. That there should be several genuine portraits of William Harvey is not at all surprising. He was the most distinguished physician of his day; he was a *persona grata* at the Courts of the first two Stuart kings; and he was the intimate associate of the eminent and learned men of his time, so that the demand for his portrait would have been considerable.

What, it may be asked, was Dr. Harvey's personal appearance? Fortunately, we have a finished little pen-portrait from the quaint and observing Aubrey:—

"He was, as all the rest of the brothers, very choleric; and in his younger days would be apt to draw out his dagger upon every slight occasion. He was not tall, but of the lowest stature; round faced, olivaster (like wainscot) complexion; little eye, round, very black, full of spirit; his hair was black as a raven, but quite white 20 years before he died. [Aubrey] first saw him at Oxford, 1642, after Edgehill fight."

None of the Harvey portraits which I have examined agrees quite with Aubrey's description, and only one of them (that by Mierevelt, in University College, London) can be described as representing him with a round face; all the others are portraits representing what is vulgarly called a hatchet-faced person. The fact that they were chiefly painted comparatively late in life doubtless accounts for the hollow cheeks.

The interest of the subject would be considerably enhanced by a chronological arrangement of the Harvey portraits; but only a careful comparison in one room would admit of this being done with any degree of satisfaction. Helpful as are photographs and engravings, they are not of much use for the purposes of minute study. I am compelled, therefore, to arrange my descriptions in what may be termed the order of importance, and I trust that the following notes may be found of permanent interest.

Portraits by Cornelius Jansen.

A. The most important of all the portraits of William Harvey is undoubtedly the well-known one by Jansen in the Royal College of Physicians, Pall Mall East. Its description is as follows:—

Three-quarter figure, sitting in large arm-chair, directed to right, three-quarter face, looking at spectator, in long cloak, the arms of which are fastened with braided loops, plum-coloured velvet sleeves of under coat with reversed cuffs, left hand resting on stone parapet, the fingers outstretched as if in demonstration, right hand holding large student's hat, which rests between his knees and is held side up; very little hair on chin, grey hair scant on top of head; stone pillar in middle background, curtain to left, clouds to right. Canvas, 52 in. by 42 in.

Exhibited: Manchester Fine - Arts, 1857, No. 156; and South Kensington Museum, 1866, No. 733.

Engravings.—In line, 7½ in. by 6½ in., no date, by J. Hall (1739-97), with inscription: "Guilielmus Harveius Colleg. Medicor. Londini socius. E pictura archetypa in Aedibus Collegii Medicorum Londinensis asservata," and reproduced as frontispiece to Dr. Darcy Power's 'William Harvey,' 1897.

The pedigree and authenticity of this fine portrait are incontestable. It was one of the three pictures saved from the Great Fire of 1666, which destroyed the College of Physicians, then situated in Amen Corner. It is, I think, more than probable that this portrait was expressly painted for the College, and may have been a gift from Harvey himself. It was doubtless painted some years before his death. There is a copy of it (on canvas, 29 in. by 24½ in.), in an oval, in the Royal College of Surgeons, presented by Mr. Wentworth Ogle, November 4th, 1773; another copy is in the Combination Room of Caius College, Cambridge.

Cornelius Janssens, or Janson van Keulen, in English usually spelt Jansen (1590-

1664), lived in England from about 1618 until 1648, and was for the whole of that time a popular portrait painter. He was taken into the service of James I., whose portrait he painted several times. On February 3rd, 1618, Harvey was appointed Physician Extraordinary to James I., and it is a perfectly reasonable inference that the men became intimate friends. During the thirty years' acquaintanceship it is certain that Harvey sat to Jansen many times—just as, a century later, Dr. Johnson's portrait was frequently painted by Sir Joshua Reynolds. It may be that several of the Jansen portraits of Harvey were replicas by one or other of Jansen's pupils. Jansen painted most of the celebrities of the day. His portraits of Charles I. at Chatsworth House, of Henry, Prince of Wales, at Kedleston Hall, the Duke of Buckingham at Welbeck, Sir Christopher and Lady Neville (1627) at Wroxton Hall, and of Milton at the age of ten, are among his most famous performances, in addition to the fine portrait with which we are now more immediately concerned.

B. An earlier portrait, representing Harvey when about fifty years of age, is in the Sedelmeyer Gallery, 6, Rue La Rochefoucauld, Paris.

Three-quarter length, standing, directed to right, looking slightly down towards spectator, long greyish hair, grey moustache and chin tuft, in black dress, with wide mantle or cloak over his shoulders, white collar with diverging points, white wristbands (only one seen), left hand gloved, the other glove held with both hands; bluish background. Canvas, 44½ in. by 35½ in., signed on the left "Cornelius Janson van Ceulen, 1656."

This exceedingly fine portrait came from the collection of Col. Harvey Bramston, of Skreens, Essex, and it is much to be regretted that it has been allowed to go out of England. The date on the canvas is clearly wrong, and should probably read "1636." There is a comparatively modern copy (and a poor one) of this picture belonging to Dr. Jonathan Hutchinson, and now hanging at the Polyclinic.

C. Other portraits by or attributed to Jansen.—There are two portraits of Harvey at Oxford, ascribed to, and doubtless by, Jansen, but probably replicas of a portrait which has not been traced; they are both about 30 in. by 25 in. One is at the Bodleian, and the other is at Merton College (the latter the gift of Mr. George Hammond). The Bodleian version is a head and shoulders in an oval (no hands showing), directed to left, nearly full face, looking at spectator, in dark blue velvet coat, hair in long locks hanging on either side, but scant at top of head, face lined with furrows, grey moustache, and slight crop of hair on lower chin; bluish-white collar. The Merton example shows the face thinner, the hair greyer, wider collar more distinctly white, more hair on chin trimmed to Van Dyck point.

Dr. Hunter possessed a portrait by Jansen, and at his sale at Christie's (January 29th, 1794, lot 108) it was purchased for 10l. 10s. by Sir Watkin Williams-Wynn, and this was presumably destroyed in the great fire at Wynnstay.

At the Manchester Fine-Arts Exhibition Sir Henry Wilmot exhibited a "head" of Harvey by Jansen, "from Dr. Mead's collection," No. 165. The present baronet has not replied to my request for a few descriptive particulars of this portrait.

Portrait by De Reyn.

This portrait is stated in Charles R. Weed's 'Descriptive Catalogue of the Portraits in the Possession of the Royal Society,' 1860, p. 36, to be by De Reyn, whose name is painted on the frame, but in the numerous engravings the painter is given as Jansen. It was presented to the Royal Society by Dr. Mapletorf (or Mapletoft), who was a Fellow of the Royal Society, about 1680.

Half figure directed to left, three-quarter

face, looking at the spectator, in dark close-fitting cloak or coat, row of closely placed buttons in centre, white collar (which meets at throat and is cut square) without tassels, black skull cap, which almost entirely covers the hair, except at left side; grey moustache, slight grey hair on lower chin. Size, about 30 in. by 25 in.

Engraved in line and stipple by E. Scriven, 4½ in. by 3½ in., for vol. i. of 'Gallery of Portraits' (facing p. 185), 1833, published for the Society for the Diffusion of Useful Knowledge by Charles Knight. Another, an etching, 5 in. by 4½ in., "del. et sculpt." by C. G. Lewis for John W. Parker, West Strand, with variations, much wider white collar, with cap, but hair falling over forehead. The Royal Society portrait of Harvey has been more frequently reproduced than any other: it represents Harvey between fifty and sixty.

Jan de Reyn (1610-78) was a scholar of Van Dyck, whom he accompanied to England, and after whose death (in 1641) he returned to his native town of Dunkirk.

Portrait by Bommel.

Bust in an oval, directed to right, three-quarter face, head slightly turned and looking at spectator, hair on upper and lower lips, dark dress with flowing cloak, white collar (no tassels), with attributes: an anatomical chart of the heart, arteries, and veins, with herbs and the sceptre of Esculapius.

Engraved by J. Houbraeken, 14½ in. by 8½ in. for 'The Heads of Illustrious Persons of Great Britain,' edited by Thomas Birch, 1747, with lettering, "Bommel pinx. In the collection of Dr. Mead. Impensis I. & P. Knapton, Londini, 1739. J. Houbraeken sculp. Amst. 1739." Houbraeken's engraving has been frequently copied, e.g., in reverse, on a smaller scale, by T. Cook, 6 in. by 4½ in., published by G. Kearsley, 46, Fleet Street, March 1st, 1777; another, bust only, in an oval, directed to right, as a vignette, by Audinet, 1½ in. by 1½ in., for Harrison's *Biographical Magazine*, April 1st, 1795; and in stipple by W. Holl, 5½ in. by 4½ in., for a modern biographical publication issued by A. Fullerton & Co., London and Edinburgh.

The "Bommel" to whom this picture is ascribed was possibly William van Bommel (1630-1708), who is best known as a landscape painter, but the engraving is of Harvey in late middle life, and of about the date of William van Bommel's birth. The portrait was engraved by Houbraeken during Dr. Mead's lifetime, and therefore with his consent. Mead died in February, 1754, and his pictures were sold on March 20th, 21st, and 22nd of the same year, among them this portrait of Harvey by Bommel, described in the sale catalogue as "half length"; it realized 40 guineas, the purchasers' names in the B.M. copy of the priced catalogue being "Mr. Oram—Dr. Hunter," from which it would seem that it was bought by Oram for Dr. Hunter. It did not appear in Dr. Hunter's sale at Christie's, in which there were two other portraits of Harvey, one by Jansen and the other by Dobson. The Rev. J. Granger, in his 'Biographical History of England,' fourth edition, 1804 (p. 286), states that the picture was then "in the possession of Lord Galway," but the present Lord Galway has not been able to identify it in his collection.

Portrait by W. Dobson.

In possession of the Corporation of the Sons of the Clergy, Bloomsbury Place, W.C. Head and shoulders to right, looking at spectator, black velvet coat with row of closely arranged small buttons down the centre, very broad white collar covering portion of shoulders, thick tuft of grey hair on chin, moustache thick and grey, hair of head long and brushed up towards top; hazel grey eyes, fresh-coloured face; black background. Canvas, 27 in. by 21½ in.

Exhibited: Old Masters, 1892, No. 41.

This very fine portrait is in most excellent preservation, never having been hung in a room in which gas has been used. It has been in the possession of the Corporation ever since (and very likely before) the year 1808. It is probably from Dr. John Hunter's sale, January 29th, 1794, lot 50, "Dobson. The Portrait of the celebrated Dr. Harvey," purchased for 11. 11s. 6d. by Walter or Walten.

Assuming that this portrait is by Dobson (and there is every reason to believe that it is), it must have been painted towards the end of his short career. He was born in 1610, and died in 1646, after many vicissitudes. On the death of Van Dyck in 1641 Dobson was appointed Serjeant Painter to Charles I., whom he accompanied to Oxford, where doubtless he painted, *inter alia*, the portrait of Harvey, and where the great physician was residing from about 1643-4 until 1646; he was Warden of Merton College during 1645-6.

Engraving by Faithorne.

Harvey was doubtless known to William Faithorne, who engraved a portrait of him as frontispiece to the English version of the work 'On Generation' in 1653. This is ostensibly an engraving of a marble bust (doubtless imaginary); it represents Harvey with long hair, brushed back at the top of the head, white collar, cloak showing a portion of a row of closely placed buttons at neck; on socle inscribed "Gvlielmvs Harueius," under which is a branch of leaves. The original engraving is 5 in. by 3½ in. Reproduced by the Armand-Durand process as frontispiece to Dr. R. Willis's 'William Harvey,' 1878. Mr. Fagan, in his monograph on Faithorne, states that this engraving was prefixed to the Frankfurt edition (1628) of the 'Exercitatio Anatomica de Motu Cordis et Sanguinis in Animalibus Gvlielmi Harvei Angli,' but I have not been able to verify this.

Portrait by Mierevelt.

Head and shoulders, directed to right, head turned and looking at spectator; very long hair, which falls over shoulders and forehead, dark tinged with grey, thick moustache and beard; full face, fresh coloured; blue eyes; dark dress or cloak, the folds of which are apparently supported by his arms and hands at waist. Canvas, 25 in. by 21 in., inscribed in top left-hand corner, "Quis Ignorat figure Socratem."

Engraved for the *Leisure Hour*, November 6th, 1880 (p. 713), to accompany an article on Harvey by J. Rison Bennett, M.D., President of the College of Physicians. This engraving is little more than a caricature, and gives no idea of the thoughtful and refined expression of the face in the original.

Exhibited at South Kensington, 1866, No. 756.

Bequeathed in 1854 to University College, Gower Street, by Mr. George Field. It was in the possession of Mr. John Linnell Bond, architect to Admiral Sir E. Harvey, to whom it descended through Dr. Harvey's second brother. Michiel Janszen Mierevelt (1567-1641) was never in England; he settled at Utrecht, and may have there met Dr. Harvey in his travels with Lord Arundel in 1636. Harvey at that time being fifty-eight years of age. This portrait is of very high quality, and at first sight I should be inclined to say, with Dr. Willis, that it "is certainly not a portrait of Harvey." A long and careful examination, however, leads me to the conclusion that it is more than probably a genuine portrait of the doctor.

National Portrait Gallery Picture.

Half-length seated figure, sitting in large armchair, directed to right, three-quarter face, looking at spectator, in dark velvet coat or cloak, with closely arranged row of buttons in centre; the coat or cloak with six rows of braided bands, cut square at elbows, and a lighter sleeve is shown, with narrow white cuff

or wristbands; right hand resting on pillar and holding a cap which is upright, the left hand resting on arm of chair; small dark eyes, sallow complexion, and features worn; hair, moustache, and chin-tuft white. Canvas, 38½ in. by 31 in., inscribed "Gvlielmvs (Magnus ille) Harueus."

There is a contemporary engraving, a wretched production, sometimes ascribed to Hollar, and included among Hollar's works in Print Room, B.M., but more probably the work of his pupil and imitator Robert Gaywood. Photographic reproductions of the picture appear in Wheatley's 'Historical Portraits'; 'National Worthies,' plate cxxiv.; Mr. Cust's 'National Portrait Gallery,' i. 108; and elsewhere.

This picture was purchased by the trustees of J. O. Else in January, 1859; no pedigree appears to have been supplied with the portrait, which is of very indifferent quality. The name of the artist is unknown. Assuming it to represent Harvey (of which I am not convinced in my own mind), it must have been painted very shortly before Harvey's death.

Portrait attributed to Van Dyck.

Half figure, directed to left, nearly full face, looking at spectator, long wavy hair (no cap), black gown, wide white collar, of which the strings and tassels are distinctly visible. (Description from the engraving.)

Engraved in mezzotint by McArdell, a private plate, 11 in. by 9 in., and described in Chaloner Smith's 'British Mezzotint Portraits,' ii. 873; of this plate there are two states: (1) not quite finished, plate being in the state left at McArdell's death in 1765; (2) more worked upon, and published May 12th, 1794, by Laurie & Whittle.

The original of this is doubtless the portrait mentioned by Dr. Willis (1878) as at the then Earl of Moira's residence at Donnington Park.

Other Portraits.

I am compelled to group under this generic heading portraits said to represent Dr. Harvey which I have not seen, or about the authenticity of which there is serious doubt.

The sale of the magnificent gallery of pictures formed by John, second Baron Northwick, at Thirlestane House, Cheltenham, on July 26th, 1859, and twenty-one following days, included two portraits of Harvey. One, ascribed to Terburg (1608-81), forming lot 1053, was bought for 23 guineas by Mr. Grundy, of Manchester, and by him sold privately soon afterwards; and the other, ascribed to Gerard Dow (1613-75), lot 1598, was bought for 120 guineas by George, third Baron Northwick, and is doubtless now in the possession of the Dowager Lady Northwick. The latter is described in the sale catalogue as "a highly interesting portrait, executed with all the delicacy and finish of a miniature."

A portrait at Jesus College, Cambridge, was exhibited at South Kensington, 1866, No. 750, as Dr. W. Harvey, but it does not bear the remotest resemblance to any of the other portraits, and is, in fact, a replica of a picture of Nicholas Maas which is now at the Hague Gallery, and the subject of which is said to be Grand Pensionary Cats.

There are four portraits of Harvey housed at Caius College, Cambridge: one in the Hall, anonymous; two in the Combination Room, one of which is a copy of that at the Royal College of Physicians, and the other anonymous; and the fourth ascribed to Rembrandt.

It is sufficient to mention the series of Harvey family portraits, including one of the doctor, which ornamented the dining-room of Rolls Park, near Chigwell, Essex, of which there are autotype reproductions hanging on the walls of the Royal College of Physicians; these are possibly apocryphal, or replicas of portraits which no longer exist.

Inquiry was made in *Notes and Queries*, December 8th, 1894, respecting "a fine ori-

ginal portrait" of Dr. Harvey which was at Forty Hall, Enfield, the property of Harvey Breton (died December 19th, 1785), who sold it as "a thing of little value," but of this no trace has been found.

The portrait by Cipriani, whole length, standing, directed slightly to right, in cloak and kneebreeches, right hand holding up cloak and supporting a table with anatomical chart of the heart, &c. (size of engraving 6½ in. by 4½ in., published September, 1815), is, of course, a highly fanciful composition which calls for no serious notice as an authentic portrait.

The Academy of Medicine, Paris, has among its collection of forty-five portraits of celebrated doctors one of 'Harvey expliquant la Circulation du Sang,' which I have not seen.

W. ROBERTS.

ENGLISH BOW-STAVES OF FOREIGN YEW.

Dorney Wood, Burnham, Bucks, Sept. 14th, 1903.

THE writer of the review in last week's *Athenæum* of Sir R. Payne-Gallwey's book on the crossbow suggests that "this most capable author is nodding when he writes of the long-bow as a piece of 'foreign' yew." Ample confirmation of Sir R. Payne-Gallwey's statement may be found in that interesting work of the late Rawdon Brown, 'Four Years of the Court of Henry VIII.' In his introduction (p. xvi) Brown states that, among other commodities, the Venetians sent to this country in the fifteenth century

"an article for which, except on the authority of our own parliamentary records (also corroborated by the ambassador Giustinian), we could scarcely believe that we were in any degree indebted to strangers: namely, bow-staves. In 1472 it was enacted that four bow-staves should accompany every ton of Venetian merchandise; and again, by an Act of the 12th Edward III., the importation of Venetian merchandise is forbidden, unless they 'bryng with every butte of Malvesy and with every but of Tyre x bowe staves good and hable stuffe upon peyn of forfeiture of 13s. 4d. for every but of the said wynez so brought and conveyed, and not the said nombre of bowe staves with the same butt.'"—See also vol. ii. pp. 111, 183-5.

PAGET TOYNBEE.

Just-It Gossy.

THE Photographic Salon opened to the Press their eleventh annual exhibition at the Dudley Gallery, Piccadilly, last Wednesday.

MR. BAILLIE announces a private view of the works of John Wilson, 1848-90, on Thursday and Friday, September 24th and 25th, at the Gallery, 1, Princes Terrace, Bayswater.

THE exhibition of the remaining works of the late Mr. Phil May, which include a large number of his drawings for *Punch*, will be held in about a fortnight's time at the Leicester Galleries in Leicester Square. Many unpublished drawings and sketches in colour will be shown, besides a series of portraits of eminent politicians, which Mr. May only completed shortly before his death. The exhibition will take place in the Hogarth Room, which Messrs. Ernest Brown & Phillips have just added to their premises.

MESSRS. BRANCH & LEETE are holding an important sale of oil paintings, drawings, and engravings at the Hanover Galleries, Liverpool, on September 23rd and 24th. Among important items are drawings by Carl Haag, G. A. Fripp, Rosa Bonheur, Prout, Birket Foster, and David Cox; oil paintings by Canaletto, Vicat Cole, G. H. Boughton, Creswick, Briton Riviere, Tissot, J. C. Hook, T. Faed, and Charles Greene. Several well-known modern pictures are included.

THE autumn Salon will open its doors for the first time in the fine galleries of the ground floor of the Petit Palais, Paris, and every effort

is being taken to make the initial show a success. The regulations are on an entirely democratic basis—"point de récompenses et point de hiérarches." All the "Sociétaires" have equal rights, and after having five exhibits hung the exhibitor ranks as a "Sociétaire." The experiment will be watched both in this country and abroad with a good deal of curiosity, for the autumn Salon will hardly rank as a rival to either of the existing institutions. The dates for the reception of works are October 10th and 11th for paintings, 12th and 13th for sculpture, and 14th and 15th for objects of art, engravings, drawings, and architectural plans.

MR. JOHN HOGG will issue shortly a new volume of the "Artistic Crafts Series of Technical Handbooks," entitled 'Wood Carving: Design and Workmanship,' by Mr. George Jack, with seventy-eight drawings by the author and sixteen colotype plates.

MUSIC

THE WEEK.

HEREFORD MUSICAL FESTIVAL.

LAST Thursday week the performance commenced with Dr. Elgar's 'Dream of Gerontius.' The first hearing of that work, when it was produced at Birmingham three years ago, sufficed to show that it was the outcome of earnest thought and feeling. We have heard it since in Worcester and in the Westminster Cathedral, and are more than ever convinced of its greatness, but also of its inequality. The first part is a masterpiece; the second has masterly moments. In the latter, to name one or two fine pages, the 'Alleluia' and the 'Farewell' songs of the Angel combine true dignity and deep feeling in a remarkable manner, but on the whole it disappoints. The double chorus "Praise to the Holiest," indeed, has a disturbing Mendelssohnian atmosphere. This is not said slightly, but as an illustration of the lack of homogeneity of style. The general spirit of the music is modern; this particular chorus reflects the past.

The performance, under the conductorship of Dr. Sinclair, was not altogether satisfactory. With the idea, perhaps, of rendering the music more solemn, certain portions were dragged, notably the 'Alleluia' song. The choral singing was often very beautiful, the soft passages being rendered with surprising delicacy. The 'Chorus of Demons' lacked character and point. Mr. John Coates sang the Gerontius music admirably; there was dramatic power without any obvious effort to make the part impressive. Miss Muriel Foster's voice was not in the best order, while the slow time adopted, as mentioned, proved detrimental to the due effect of her music. Mr. Lane Wilson (the Priest) and Mr. Plunket Greene (the Angel of the Agony) were both good.

The 'Dream' was followed by a motet, 'Voices Clamantium,' for soprano and bass soli, chorus, and orchestra, by Sir Hubert Parry, conducted by the composer. We recognized nobility in the music, and power; owing, however, to the mastery and ease with which the thoughts are expressed and developed, the last-named quality does not at first make itself duly felt. The fugal writing in the chorus "The noise of a multitude" is not pedantic,

and the form is well suited to express the gathering together of the nations. There is a fine bass solo, "God looked for judgment"; and the brief chorus, "The Lord is a God of judgment," and the soprano solo which follows, "Behold He sendeth one," display dignity and restraint. The final chorus has breadth and directness; it is natural music, and offers strong and wholesome contrast to the artificial elaborations of some of the young and talented composers of the present day. The performance of the motet deserves high praise. The choir acquitted itself right well. The soloists were Madame Emily Squire and Mr. Plunket Greene.

The morning programme ended with Brahms's Symphony in c minor.

In the evening was performed Dr. Philipp Wolfmüller's 'A Christmas Mystery.' The words are from the Bible and folk-plays; in fact, on the lines of the old miracle and mystery plays. The composer intends his work to be performed in church with tableaux and action, and with hidden orchestra and chorus. Here it was given in oratorio form, and was therefore heard at a disadvantage. The music is based on old German chorales and folk-songs. There are instrumental movements in which these form the subject-matter, solos, choruses, and recitative. The old melodies naturally give quaintness to the music, but the setting is modern, ultra-modern, and to us the general effect appeared unsatisfactory—a most uncomfortable mixture of styles; further there were dull moments, especially in the recitatives. A judgment of the work after this one hearing cannot be final. Wagner's 'Parsifal' was given twice in London in concert form, and had that been the only means of judging it we believe that, while certain pages would undoubtedly have created a deep impression, the music as a whole would have been considered dull. The music of the 'Christmas Mystery' is not thus intimately connected with the action, but when heard as an oratorio it certainly assumes undue prominence. It is not so much a musical composition as a musical adjunct to the pictures, a mystic tone-atmosphere which with hidden performers might prove very striking. Again, the performance at Hereford was not sufficiently delicate; at times, indeed, it was rough and noisy; sufficient time was not given to it at rehearsal. Once more we doubt whether the spirit of the music is properly conveyed with such a large body of performers, instrumental and vocal. Dr. Sinclair may, however, be praised for selecting a foreign work which has been much talked about, and from the author's preface to the score he certainly had his sanction for presenting it in oratorio form. The soloists were Mesdames Albani and Emily Squire, and Messrs. William Green, Gregory Hast, Lane Wilson, and W. J. Ineson.

After an excellent rendering of a short motet, 'Presentation of Christ in the Temple,' by Eccard, the old sixteenth-century composer, came a selection from 'Parsifal.' On Friday the usual performance of the 'Messiah' was given, with Madame Albani, Miss Hilda Wilson, and Messrs. John Coates and Watkin Mills as soloists; and in the evening a most successful

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chamber concert was held in the Shire Hall, in which Messrs. B. Carrodus, E. Roberts, A. Hobday, and W. H. Squire took part. Miss Evangeline Anthony, a native of Hereford, and Miss Adela Verne played the 'Kreutzer' Sonata.

Sir Hubert Parry's motet and Dr. Cowen's 'Indian Rhapsody' were the most satisfactory of the novelties. The one is an honourable work which may serve as a church anthem, the other an exceedingly clever piece which will no doubt catch the ear of the public. 'The Atonement' contains some good music, but a romantic rather than a religious subject seems more suited to Mr. Coleridge-Taylor's gifts, and he will, no doubt, soon again show his full strength.

The valuable services of Messrs. Ivor Atkins and A. H. Brewer at the morning and evening services deserve recognition, while Dr. Sinclair displayed care and intelligence as conductor. If only an extra day's full rehearsal could be had for these Three-Choir Festivals it would give the conductors a far better chance of displaying their powers. It only remains for us to acknowledge the courtesy of the honorary secretary, the Rev. Prebendary G. E. Ashley, and the stewards generally, also the hospitality of the Lord Bishop and Mayor of Hereford and Dr. Sinclair.

Musical Gossip.

THE incidental music for 'Richard II.' produced last week at His Majesty's Theatre, was written by Messrs. J. C. Ames and Percy Pitt. Of late increased attention has been paid to the sister art of poetry; for a new piece or revival of an old play noted composers are commissioned to write music. Even in 1857, when 'Richard II.' was revived, and Mr. Hatton furnished music, the notice of the performance in the *Times* merely stated that the overture was characteristic. The music of the first of the two composers named above is clear in form, well written, and appropriate. That of Mr. Pitt, however, seems to us more in keeping with the present ideas of music for the stage. Apart from the latter it would not be satisfactory, for the composer makes it a part of a whole; it is never obtrusive. If only the public could be induced not to talk during the preludes and entr'actes it would be a blessing, and it would enable those who like music to hear it properly.

MR. COLIN McALPIN, whose prize opera is to be produced at Covent Garden next Tuesday, studied at the Royal College of Music, and a few years ago wrote the libretto and music of an opera entitled 'King Arthur,' recently produced in concert form at the Royal Theatre by the operatic class of the London School of Music.

THE death is announced, in his seventy-fourth year, of Charles de Lorbac, director of *Le Nord*. In 1861 he published a biography of Wagner, probably the first which appeared in France. It contains a facsimile of a letter written by Wagner to M. Giacomelli, concerning the concerts which were given at the Paris Opera-House in 1860. The letter is short, but interesting. It runs thus:—

MON CHER AMI,—Vous jugez les concerts utiles à ma cause; ce n'est pas trop mon opinion. Le Tannhäuser pas plus que mes autres ouvrages, ne saurait être découpé et servi par morceaux. Mon idée ne jaillira pas de ces éléments épars. Cependant essayez—et voyez. Votre

RICHARD WAGNER.

In the diploma conferring the honorary degree of doctor of philosophy on Richard Strauss he is described as "one who by impor-

tant innovations and extraordinary skill has increased and enriched the art intimately related to that of poetry; his name, therefore, occupies the foremost place among German musicians." The composer sent a special letter of thanks, and as a token of gratitude dedicated to the University of Heidelberg his setting of Uhland's ballad 'Taillefer,' which is to be produced at the Heidelberg festival next month.

SIX subscription concerts are to be given at the Stadttheater, Frankfurt-on-Main, during the forthcoming season. The first and sixth will be under the direction of A. Nikisch, and the second, third, and fourth under Dr. Rottenberg, Gustav Mahler, and Dr. Kunwald respectively. Richard Strauss will probably conduct the fifth. Among other works will be performed Bruckner's Ninth and Mahler's Third Symphony, both in D minor.

THE Kaim Orchestra of Munich, founded ten years ago, will give a four days' festival in the spring of 1904 under the direction of Felix Weingartner. The first evening will be devoted to Berlioz, the second to Schumann, Mendelssohn, and Brahms, the third to Schubert, and the fourth to Beethoven.

THE monument of Gounod in the Parc Monceau, Paris, is to be unveiled next month, but the actual day is not officially fixed.

THE well-known violinist Jacques Thibaud has signed an engagement for a six months' tour in America, and leaves this week for New York.

THE sudden death is announced of Hermann Zumpe, the distinguished Wagner conductor. According to Riemann, he was born in 1850. From 1873 to 1876 he was with Wagner at Bayreuth, helping in the copying of the 'Nibelungen' scores. He was Capellmeister in various German towns, and finally at the Prinz-Regent Theatre, Munich. An opera of his, entitled 'Anahra,' was produced at Berlin in 1880; two operettas, 'Farinelli' and 'Karin,' at Hamburg in 1886 and 1888; and 'Polnische Wirthschaft' at Berlin in 1891.

WE recently mentioned the protest, signed by many prominent musicians, against the holding of an International Musical Congress at Berlin during the "Wagner" week. It has now been abandoned. Bolko Graf von Hochberg and Prof. Dr. Oscar Fleischer, in a circular dated September 6th, state they have reluctantly come to this decision, as the holding of the Congress was the chief hindrance to the appearance of the relatives of Richard Wagner at the ceremony of the unveiling of the monument. This decision comes somewhat late, as already 971 invitations had been accepted by musicians from all parts of the world. Deputies from American societies are probably now on their way to Berlin.

PERFORMANCES NEXT WEEK.

Mon.—Fri. English Opera, 8, Covent Garden; and Promenade Concerts, 8, Queen's Hall.
Sat. English Opera, 2.30 and 8, Covent Garden; Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—'King Richard II.' played in Three Acts.

OF what may perhaps be called theactable plays of Shakespeare—a classification which excludes 'Titus Andronicus,' 'Troilus and Cressida,' the three parts of 'King Henry VI.,' and in modern days one or two others—'King Richard II.' has had not only the hardest struggle for existence, but also the worst luck. Its first recorded performance, in March, 1601, involved the Chamberlain's Company in disgrace for having acted the

"outdated play" of 'Richard II.' "exoletam Tragediam de tragica abdicatione Regis Ricardi Secundi"; and the accusation of having paid 40s. for its production on February 6th, 1601, the day before that fixed for the outbreak of Essex, to excite the public by exhibiting on the stage the spectacle of the deposition of an English sovereign, was among the charges that brought Sir Gelsey Meyrick to the scaffold at Tyburn. Elizabeth, whose own deposition had been counselled in a Papal bull, permitted no trifling on such a subject, and the scene of Richard's resignation of the crown had to be expunged alike from the acting and the printed versions. James was less squeamish on such subjects, and the piece was acted in 1608 "with additions," which, in fact, implied restorations. No further interference was made with a play that practically disappeared from the stage. 'The Sicilian Usurper,' however, as Tate called his version, produced in 1681, was "silenced" on the third day. Since that time, though more than one alteration has been seen, the performances have been few, and, as a rule, unsuccessful. Garrick, Kemble, and Phelps fought shy of it. Macready seems, until immediately before his retirement, to have played it only in the country; and though Edmund Kean produced it at Drury Lane, he retired forthwith from the part on the plea of indisposition. The one revival of importance before the presentation of the play by Mr. Benson on March 15th, 1900, at the Lyceum, was given at the Princess's by Charles Kean on March 12th, 1857. This, which was on much the same lines as that now witnessed at His Majesty's, lasted for eighty-five nights—at that time a long run.

All that artistic care and lavish expenditure can do for a play has been done, and 'Richard II.' has been assigned a *mise-en-scène* such as none of Shakespeare's historical plays can previously have received. Concerning the value of the hippic portion of the entertainment doubts may be entertained. That some danger attends it was manifested on the first night, when the rather frail steed which supported Hereford rolled over with his rider. The view of the barriers at Gosford Green, near Coventry, constituted a spectacle equally splendid and illuminating. Whence the design for this has been taken we know not. It conforms, however, in all essentials to Nos. 6 and 7 in the 'Cérémonies des Gages de Bataille' in the priceless MS. of the Bibliothèque Nationale printed by Crapelet in 1830, the period of which is the fourteenth century. Other scenes are of remarkable beauty, the views on the Welsh coast, presumably near Milford Haven, of Flint Castle, and of the Garden at Westminster Palace being especially noteworthy. The disposition of the play in three long acts is judicious. Of these the first—occupied with the quarrels and banishment of Hereford and Norfolk, and the death of John of Gaunt—shows Richard at the climax of his fortunes and his arrogance, preparing to start on his Irish wars, and confiscating the property and estates left by Lancaster; the second opens with the news of the arrival of Bolingbroke in Yorkshire, the flight of the nobles to join him, the return of Richard, his discovery of his virtual abandonment,

his surrender at Flint Castle, and his appearance as a captive in the train of his conqueror; while the third witnesses his public surrender of the crown and his murder at Pomfret.

If taken in quicker time, the action of the play would scarcely be duller than that of 'King John.' Unfortunately, the mistaken view of art that accepts deliberation as a substitute for intensity, and the whimsical prejudice in favour of dark scenes, render the concluding action depressing, and if the play is to hold permanently a public that accepted it with favour, it must be shortened by an hour. Mr. Tree, looking handsome in the light curling hair and fair complexion that Richard inherited from his mother, the Fair Maid of Kent, gave an intelligent rendering of the character, and was especially happy in showing the petulance and impatience of contradiction of the monarch at the height of his power, and the attitude of pathetic revolt against his enforced surrender. Miss Lily Brayton, who played the Queen in Mr. Benson's revival and now resumes it, looks very handsome, is queenly and distinguished in gesture, and speaks with a voice whose every note is music. These things being conceded, the imagination of the spectator should be able to supply the rest. Mr. Brandon Thomas as John of Gaunt, Mr. Asche as Bolingbroke, and Mr. Basil Gill as Aumerle were conspicuous among the nobles. In reading the play it is difficult to know which of the two, Hereford and Norfolk, is the true man, and which the thief. Each is no less deeply sworn, and each uses language of dignified self-assertion and of savage condemnation of his foe. The difficulty increases when we find Bolingbroke, now virtually king, saying, upon hearing of the death of Norfolk:—Sweet peace conduct his sweet soul to the bosom Of good old Abraham, a phrase that almost recalls Sidney's immortal words "that sweet enemy France." It is inconceivable that 'Richard II.' can ever be produced in circumstances generally more favourable. When the action is more resolute and less deliberate, the influence of an unequalled and unprecedented environment will be more sensible. Some interpolated passages should at once be removed.

A SHAKESPEAREAN ACTOR'S LETTER.

As everything concerning Shakespeare's associates and surroundings must be interesting to the readers of the *Athenæum*, perhaps you will kindly insert the following letter, written by William Wilson, one of the actors of Shakespeare's company at the Fortune Theatre, and addressed to Edward Alleyn, of Dulwich. The letter is undated, but through the kind courtesy of Canon Thompson we know that the marriage occurred November 2nd, 1617 (a year and seven months after Shakespeare's death). The names of two prominent actors are given, one being Downton, and it would be interesting to learn that he was an ancestor of the famous comedian who died in 1851. The pious expressions are remarkable and certainly peculiar to that age. I may add that St. Saviour's Church is unique in its memorials of dramatists and actors, having windows dedicated to Shakespeare, Alleyn, Massinger, Beaumont, and Fletcher. This is the letter:—

To my most dear and especial good friend

Mr. Edward Alleyn at Dulwich.

Right worshipful, my humble duty remembered hoping in the Almighty that your health and

prosperity, which on my knees I beseech Him long to continue, for the many favours which I have from time to time received. My poor ability is not in the least degree able to give you satisfaction unless as I and mine have been bound to you for your many kindnesses so will we during life pray for your prosperity. I confess I have found you my chiefest friend in the midst of my extremities which makes me loth to press or request your favour any further, yet for that I am to be married on Sunday next and your kindness may be a great help and furtherance unto me towards the raising of my poor and deserted estate I am enforced once again to entreat your worship's furtherance in a charitable request which is that I may have your worship's letter to Mr. Downton and Mr. Edward Juby to be a means that the company of players of the Fortune (may) either offer at my wedding at St. Saviour's Church or of their own good nature bestow something upon me on that day and as ever I and mine will not only rest bounden unto yourself but continually pray for your worship's health with increase of all happiness long to continue. I hope of your worship's favour herein. I humbly take my leave. Resting your Worship's during life to be commanded

WILLIAM WILSON.

The letter is folio size and very nicely written. It is to be offered for sale by Messrs. Sotheby, Wilkinson & Hodge. H. T. S.

Dramatic Gossip.

THE final performance of 'Glittering Gloria' was given last week, and Wyndham's Theatre, pending the production next Thursday of Mr. Barrie's 'Little Mary,' has been closed. This play is said to be in Mr. Barrie's favourite line, the fantastic. In consequence of illness Miss Dorothea Baird will be unable to play the part for which she was cast in this piece.

FOR copyright purposes 'A Proud Prince,' by Mr. Justin Huntly McCarthy, has been given at the Vaudeville, and 'The Light that lies in Woman's Eyes,' by Mr. E. A. Sothorn, at the Criterion.

THE New Theatre will reopen on the 23rd inst. with a revival of 'Mrs. Gorrings's Neck-lace.'

'PUNCHINELLO,' a one-act piece of the 'Gringoire' type, adapted from the French by Mr. Hubert Carter, has been given at the Grand Theatre, Fulham, with the adapter in the part of the hero.

THE country tour of Sir Henry Irving began on the 14th inst. at Leeds. It will be short, since the actor opens in New York on October 26th. His American engagements conclude at Harlem on March 25th, 1904.

MISS DOROTHY GRIMSTON, to whom has been assigned a part in 'Golden Silence,' by Mr. Haddon Chambers, announced for Tuesday next at the Garrick, is a daughter of Mr. and Mrs. Kendal.

'CAIT. DIEPPE' is the title of a new play in three acts by Anthony Hope, which has been produced for copyright purposes at the New Theatre.

AN astounding statement, for confirmation or explanation of which we wait, is quoted in the *Era* from the *New York Dramatic News*, that seventy-four new theatres are to be opened in New York during the present season.

A RENDERING of Racine's 'Phèdre' is being made for Mrs. Patrick Campbell by Mr. John Davidson.

'THE MIRROR,' by Miss Rosina Filippi, produced on Monday at the Criterion, deals with a not very convincing episode of Japanese life. Its hero and heroine are supposed never to have seen a looking-glass. They must surely have seen, like Narcissus, a reflection in water. The acting of the trifle was nowise noticeable.

TO CORRESPONDENTS.—W. H. St. J. H.—H. C.—H. B.—J. L. W.—received.

J. N. F.—J. P. M.—Certainly.

A. H.—H. H.—Too late for this week.

G. C.—We never undertake to answer such questions.

No notice can be taken of anonymous communications.

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